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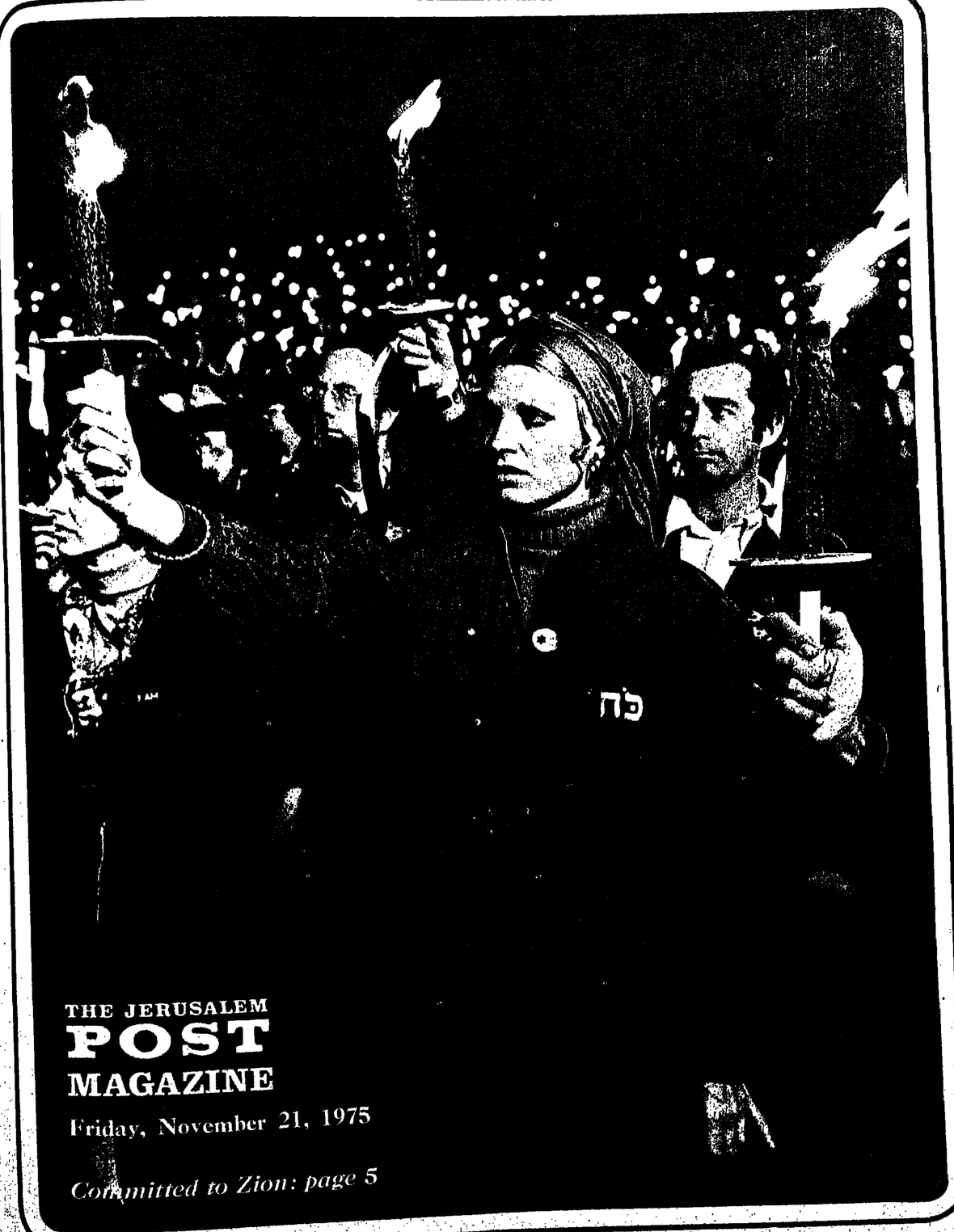

THE JERUSALEM
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Friday, November 21, 1975

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THE JERUSALEM POST MAGAZINE

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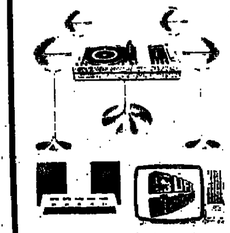

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QUESTION OF SURVIVAL

A teaching and research Chair of Zionism was inaugurated at Haifa University earlier this month — as it happened, exactly five days before the UN General Assembly passed its anti-Zionist resolution. The first holder of the chair, Professor YOSEF NEDAVA, discusses the subject with YA'ACOV ARDON.

"THE UN RESOLUTION was not ideological," says Professor Nedava. "It was a tactical move in the political warfare against Israel. Just as Soviet hostility today is tactical. If the political need arises, the Soviets can be very eloquent in speaking up for us. In the debate of that same United Nations on May 24, 1947, on the claim of the Jewish people for a state of its own, the Soviet delegate, Andrei Gromyko, said: 'During the last war, the Jewish people endured suffering and misery without precedent. It can be said without exaggeration that these were beyond description. The United Nations Organization cannot and must not remain indifferent to this situation, because such an attitude would be inconsistent with the principles laid down in our Charter. We cannot justify denying that nation its right (to a state of its own), especially not if we bear in mind what it went through during the Second World War.'

"Seven years later, when the Soviets regarded it as expedient, they referred to the Zionist ideology that had made that just and rightful claim to a Jewish state, as 'imperialist, racial,' etc. In 1964 UNO, not yet an Arab Club, debating the Human Rights Bill, rejected the revised Soviet definition of Zionism. But today, any anti-Israel resolution is assured of being passed with a safe majority.

"We here must understand that the idyllic times have gone for good and that we are now facing a problem of survival. The direct target of the promoters of the anti-Zionist resolutions are the three million Jews in Israel. The next step will be to set aside the UN decision of November 29, 1947, for a Jewish state."

THE ANNIHILATION of Israel, that and nothing less, is the aim of the Arab states, Prof. Nedava, who has the historical facts at his fingertips, quotes from memory the evidence given to the Royal Commission in 1936 by the Mufti of Jerusalem, Haj Amin el-Husseini. The chairman of the Commission, Lord Peel, asked him: "Does His Eminence think that the country can assimilate and digest the 400,000 Jews now in the country?"

"No," replied the Mufti.

Lord Peel then asked: "Will some of them have to be removed by a process kindly or painful as the case may be?"

Answer: "We must leave that to the future."

All the historic evidence points clearly in one direction, believes Nedava: no matter what the tactics of the hour may be, the aim is to liquidate our national home. "For us it is a question of survival, for the Arabs are preparing for genocide.

"That so many governments around the world are prepared to assist the Arabs in this effort is a continuation of age-old anti-Semitism. In ancient times Israel was hated because of its disturbing social legislation: even the slaves were allowed a day of rest, something revolutionary in that era. Tacitus spoke contemptuously of the Jews as a lazy people. Later on it was the commercial competition and success of the Jews that exposed them to hatred, and in our century it was racial prejudice.

"It is because anti-Semitism is acceptable to so many in the West that anti-Jewish terrorism has become acceptable too. The Soviet rulers have their own motive for anti-Semitism today: they wish to suppress their own Jewry and its aspiration to national and cultural autonomy. The Arabs want to liquidate the Jewish state, hence the hue and cry about Zionism, which claims the liberation and self-determination of the Jewish people."

JEWS AROUND, the world are concerned, and rightly so, continues Prof. Nedava. They identify themselves with the fate of the Jewish people in Israel. Norman Podhoretz, editor of the monthly "Commentary," wrote in an article in the "New York Times" magazine (February 3, 1974):

"The fact is that a full 99 per cent (of American Jewry) have now become Zionists, at least in the limited sense of backing the existence of a sovereign Jewish State."

Prof. Nedava dismisses the proposal of "a democratic, secular state" in which Jews and Arabs would live side by side, as "plain nonsense."

"It is true that where Arabs and Jews have lived together in the past, the Arab majority has, on the whole, been less aggressive towards the Jewish minority than has been the case in Europe. But the Jews were always reduced by the Moslem rulers to a status of inferiority, with plenty of humiliation and disabilities. It was the Moslems in North Africa in the Middle Ages who invented the yellow patch to identify the wearer as a Jew. Jews were not allowed to use a sidewalk when Moslems were walking on it, or to ride on a camel, which was considered a mark of mastery and dignity. The Jews lived among the Moslems on sufferance, never as equals. And violence against the Jews was not lacking. The Rambam, we know, was a refugee. Shmuel Hanagid was a prominent and honoured member of the Moslem Government in Spain in the tenth century, but his son Yosef was one of 5,000 Jews murdered by Moslems in Granada."

Prof. Nedava says that this religious intolerance of the Arab Moslems continues into our time, and is not confined to the Jews. When the British Government surrendered its League of Nations Mandate over Iraq in 1932, the Iraqis used their newly acquired independence to fall upon the Assyrians, known also as Nestorians, one of the most ancient Churches of the East, and to butcher them, men, women and children, by the thousand. A similar attempt to lower the status of the Christian minority is now being made in Lebanon, where the Moslem majority, with outside help, is using the present world situation and the weakness of the West to gain full and undivided Arab control over the country.

All these trends have been apparent to historians and politically perceptive people for a long time, the Professor points out.

"Dr. Hecht has dreamt of a university chair in Zionism for years. We need one, as experience has shown, to impart to our people here at home a knowledge of all the relevant information in order that they may understand why we need a state, why we have always wanted it. They must be able to tell the young generation what it has meant in the past, and what it could mean in the future to live at the mercy of others.

"We have to know the facts to be convinced. We have to teach the young and therefore we must also see to it that the teachers know all there is to be known about Zionism as an idealistic doctrine of high moral purpose, as one of the finest national liberation movements on earth.

"What the Jewish people has accomplished in our time, other peoples have striven and laboured for over hundreds of years. We have built, and are building a country which when we began returning to it, in the last century, was so run down and so derelict that nobody wanted it. It was only when the Arabs saw how we were developing it that they began to covert it. Now, with 21 states of the Moslem bloc and their fabulous oil wealth, they begrudge us our single state.

"It is the Bible story of the poor man's ewe lamb grabbed by the rich man all over again. Zion is our ewe lamb — the word recurs in the Bible 152 times — and we have never given up our claim to it. The unsuccessful messianic movements of the past were attempts at realizing the old Zionist dream. It has been a glowing ember ever since the dispersal of 2,000 years ago. After every national catastrophe, the flames leapt up again, as in the Ukraine, where 300,000 perished in the pogroms of 1648 and 1649, and Shabbatai Zvi rose to lead the people back home. The same happened after the Nazi Holocaust.

"In all generations, Jews have lived, so to speak, with packed suitcases, ready to set out on the journey home. Our Zionist movement of today is the latest of such movements, and it gained strength from the liberation movements of the Greek, Italian and Balkan peoples.

"Theodor Herzl admitted that Zionism had existed before him, that Dr. Leon Pinsker (whom he had not yet read when he wrote his "Jewish State") had preceded him and that if he had known of his writings, he himself might not have set to work to put Zionism into practice. Herzl's strength and genius were his organising drive and ability, the Congress he created as the main tool for political action, his tactical moves to gain the support of the rulers and governments of the principal Powers for a Jewish state. The Balfour Declaration was the fruit of Herzl's efforts."

Prof. Nedava quotes from an article by Churchill in a London journal in 1920 to illustrate how the spirit and justice of the Jewish people's claim to get their homeland back caught the imagination of the great British statesman:

"If, as may well be, there should be created in our lifetime by the banks of the Jordan a Jewish state under the protection of the British Crown which might comprise three or four millions of Jews, an event will have occurred in the history of the world which would from every point of view be beneficial."

And he recalls that General Jan Smuts, Prime Minister of South Africa and a member of the Imperial War Cabinet during World War I, described the fulfilment of Zionism as "the finest achievement of the Versailles Peace Conference."

The Professor lectures on Zionism to two Haifa University classes, one on Zionist ideologies, on the writings of Moses Hess, Chaim Weizmann, Ze'ev Jabotinsky, Nahman Sirkin, Ber Borochov, the other on the Zionist underground movements, Hashomer, the Hagana, I.Z.L. and Lehi.

"The common denominator of all these," he says, "was the realistic view that a state would not be served to our people on a silver platter, and that we would have to protect it against Arab hostility. The state was not given us by the UN decision of November 29, 1947. The UN could not protect us against the invasion of the Arab armies five and a half months later to wipe the new state off the map.

"In the 12th century, Yehuda Halevi understood that pouring out his Zionist hopes in poetry in Spain was not enough, that action was needed, and that that meant going back to the Jewish people's homeland. 'Jerusalem will be rebuilt when we yearn to return to Zion with all our heart,' he wrote, and set out to return to it. He died on the way, probably in Egypt. But our time saw fulfilled what was denied to him."

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THE STRENGTH OF COMMITMENT

Judy Siegel

"MY HEART is in the East and I am in the ends of the West," lamented Yehuda Halevi, who died before realizing his dream of aliya to Israel.

Jews who live in the West are now free to settle in the East. Yet tens of thousands of deeply committed Jews — whose hearts are torn between the two places — choose security and the comforts of home in the West over a life of uncertainty and challenges in the East.

Whether or not every Jew who calls himself a Zionist has an obligation to immigrate to Israel was a sticking point when 1,000 young Americans were cordially invited into the homes of their Israeli counterparts during the United Jewish Appeal's Koah Mission last week. "When are you coming on aliya?" was one of the first questions the Israelis asked their guests.

"We all consider ourselves devoted to Israel," asserts Barbara Bailie, a member of the mission from Indianapolis. "We give openly, take part in rallies, write to our congressmen, make speeches and visit as often as we can. But the plea to come here for good tears us up. We sometimes feel like a man who fathers a child but walks away from the mother. I know many Jews who feel guilty and uncomfortable about not coming."

"I don't think I'm one iota less a Jew because I don't live in Israel," says Ralph Stern, a mission leader from New Jersey. "It takes greater efforts to be a committed Jew in the Diaspora than that you need millions of immigrants here to succeed in building the land and society. Still, if you make Diaspora Jews second-class citizens and insist that aliya is the only way to Judaism, you'll drive a wedge between us and Israel and destroy the concept of 'We Are One' (the UJA's slogan in its 1976 campaign)."

THE KOAH MEMBERS, mostly second-generation Americans who had pledged allegiance to the Stars and Stripes since first grade, made good, and rarely experienced anti-Semitism, say Jews have flourished in America.

"It has been very good to us," says Mrs. Bailie. "And the idea of leaving a satisfying life there to come here as a pioneer — like my grandparents when they fled to America — is frightening. I don't have the strength to do what they did, to learn another language and start all over again. I'm too old," maintains Mrs. Bailie (who is in her 'thirties), "and I don't want to be an immigrant."

Israelis underestimate the importance and the contribution of the Diaspora to the Jewish people and to Israel, they contend.

"Where have all the major developments of Jewry originated," asks Mr. Stern, "if not in the Diaspora? Israel desperately needs the Diaspora for spiritual strength. The average Israeli is so busy defending his country and making a living that he doesn't have time for anything else. A committed Zionistic Jewry in the Diaspora can give him a boost."

Although tens of thousands more American Jews settling in Israel would "make a difference in society here," says Alan Rudy, the chairman of the UJA's Young Leadership Cabinet, "if all American Jews came on aliya, the State of Israel would be doomed."

If America ran out of Jews who can explain the importance of a strong Israel to America's national interest, and candidates no longer had to depend on the "Jewish vote," he elaborates, "U.S. foreign policy would inevitably shift toward the Arabs in an attempt to pocket a share of their petrodollars."

"What would happen to the American Jewish community itself," asks Mr. Stern, "if the cream — the most dedicated activists on behalf of aliya and fundraising — were to be skimmed off the top?"

ASSIMILATION is a source of some worry for these young Jews. "But," says Mr. Rudy, "it can be surmounted if we try hard enough. My kids are so much more Jewish and aware of Judaism than I ever was. A generation ago, there was none of that. Though Jewish education is still far from adequate, it is definitely on the upturn."

The UN resolution equating Zionism with racism sent shudders through the American Jewish community, they say. But most of them feel the resolution's primary danger will be to the security of Jews in South America and Russia — and not to themselves.

The Koah members left for their homes this week, after giving blood, donating $2.6m. to the UJA, marching through Jerusalem for a show of solidarity and climbing to the top of Masada, where they pledged their support for Israel.

Few of them will ever come to settle here, but what they did is more than hundreds of thousands of their fellow American Jews have done.

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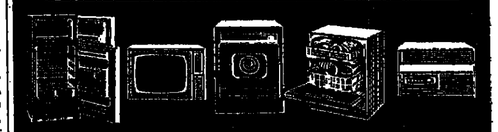

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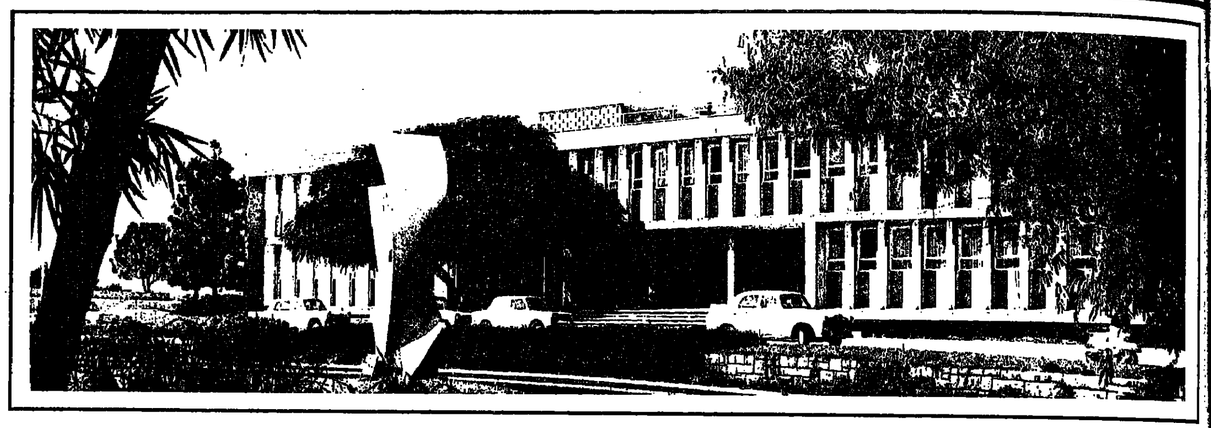


EXCELLENCE TAKES PRECEDENCE

Can a centre of science such as Rehovot's Weizmann Institute, operating in a country as hard-pressed as Israel, afford to give basic research the priority it does? Jerusalem Post reporter MACA BEE DEAN seeks an answer to this and other questions in an interview with Professor MICHAEL SELA, the world-renowned chemical immunologist who has been installed this week as the Institute's sixth president.

PROFESSOR MICHAEL SELA, newly elected President of the Weizmann Institute of Science, believes in continuing the Institute's present policy of being a gigantic magnet for a *"brain gain."*

"It serves no purpose to sit back and wait for a telephone call, or a letter, from some emerging scientist who wants to come and work here; we will scout the world for the best scientific brains and invite them here.

"The Institute may be in for hard times financially, but it will not allow one thing to happen: calcification of its most precious ingredient — brain power. Each year, we plan to bring here one, perhaps two, of the outstanding scientific thinkers (and doers) in the world, beefing up our 500 permanent and 130 visiting scientists."

Another change that Prof. Sela envisages is "an end to the Herodian period of constructing edifices." The financial cuts will be made by pulling back on enlarging the physical plant of the Institute.

PROF. SELA replaces Prof. Israel Dostrovsky who has served as President since January, 1973, and who will continue to play a central role in the Institute's affairs as a member of its board and executive council.

Prof. Sela is 51, and he has been associated with the Institute for slightly less than half his life, since he joined the department of biophysics in 1950 as a doctoral student. He was born in Poland, his family moving to Bucharest in 1935 and immigrating to this country in 1941.

In 1970, Prof. Sela served a one-year term as Vice-President of the Institute, so he has more than an inkling of what it means to have a split personality: trying to juggle his administrative duties, the social life which his post entails, actual scientific work in his own field, immunology, which has earned him world renown and many honours. (He is best known for his contribution to the immunochemical studies of the molecular structure of antigens and the immune response, which led to the development of synthetic antigens and permitted a better understanding of the genetic basis of antibody formation.)

He received us in his old office, next to his department's laboratories, and although the powdered coffee was served in standard mugs, the milk was poured from a reagent flask. He was tired: Still shaking off a bad attack of the flu, he had only arrived home from abroad the previous day. But he was relaxed, except for the obvious effort of trying to cut down on his smoking.

WHY DID HE agree to give up a good deal of his scientific life to become President of the Institute?

"Because I believe in the Weizmann Institute and its future. In these difficult times, which are so difficult for Israel especially, I don't believe in any philosophy which says that all we can hope to do for the moment is survive. I think the surest way not to survive is to do nothing else but try to survive.

"The only way to survive is to carry on in every walk of life, be it science, art, banking, industry, commerce, or tourism — in other words, 'business as usual,' while taking care of our defence as usual. This is the true philosophy: to contribute to the progress of humanity in any modest way we can while doing our share. I see in the Weizmann Institute a unique symbol for carrying out my philosophy."

Did he plan to make any great changes during his five-year term as President?

"I don't believe in revolutions; I believe in evolution — but a dynamic evolution, fully exploiting every last bit of talent available to us. This should lead us to a renaissance in science."

There will be no drastic reorganization of manpower resources and objectives during the next five years, although there will probably be minor changes.

He quotes what the Roman general, Gaius Petronius, wrote about reorganizations in 66 C.E. — almost two thousand years ago:

"We trained hard, but it seemed that every time we were beginning to form up into teams, we would be reorganized. I was to learn later in life that we tend to meet any new situation by reorganizing, and a wonderful method it can be for creating the illusion of progress while producing confusion, inefficiency and demoralization."

THE FOURTH PRESIDENT of Weizmann, Professor Sabin, went all out on "Mission-oriented research." What does Prof. Sela think about it?

"I hate it. Mission-oriented research means defining goals, then looking for people. What I want is to study the potentials of our people and see how to channel those potentials in the right direction, so as to make better use of them for industry. At the same time, I hope no one is foolish enough to think that I want to convert the Institute into an exclusively industrial research facility.

"The Weizmann Institute is like a house built of cards. The main card, on which all the others rest, is basic research. Touch this card, and the house comes tumbling down — and there goes your applied research, your source of scientific manpower, your graduate school, your international reputation.

"I say that if you take a good man — a really good man, not a half-good one — he will grow until much of his efforts can be used in applied research — but basic research, research for its own sake, will continue to be the main activity at Weizmann, and I think this is as it should be.

There has been considerable criticism that the Weizmann Institute is the most ivory of all the ivory towers of science.

"Make no mistake about this — this Institute is no more of an ivory tower than when it was conceived by Dr. Chaim Weizmann as a vital organism made up of interchangeable parts, capable of benefiting its environment. Today, it is an indispensable reservoir for Israel's industry, for its defence, for its teaching institutions. It is no coincidence that Institute scientists serve, and always have served, in policy-making and advisory capacities in most of the nation's ministries, be it the Ministry of Defence, Development, Health or Agriculture, not to speak of the Atomic Energy Commission and the National Council for Research and Development."

He goes on to list a dozen Weizmann scientists, some well known, who contributed mightily to applied science as a by-product of their basic science.

DOES HE NOT FEEL that there is a wave of anti-science washing over the world today? Man has got to the moon — and most of the people who support science through their taxes are asking, So what? We've reached the moon — what has the moon given us? Aren't people asking: Why spend money to train all those scientists? Why send them to study if there are going to be no jobs available afterwards?

"First of all, the wave of science has not slowed down because of a lack of interest in science as much as due to the economic and financial situation abroad. As for the students being trained and discovering afterwards that there are no jobs, well, we do everything here to warn them of that possibility. But we must give our students freedom of study, freedom to study what they want. And it will be like that as long as we do not live in a totally 'directed' society.

"But even if they follow their own hearts, and reject our warnings, I think it is up to us to do everything in our power to find work for them. This is not our responsibility, but just the same..."

Although science budgets are being cut all over the world, Prof. Sela thinks it wrong that a scientist should not take his sabbatical "in order to save money." Perhaps he should postpone it for a year or two, but he should go.

The same applies to post-doctoral students — they should go abroad for a few years at least. This is essential "to re-charge the intellectual batteries, to meet new people, to face new concepts, to broaden the intellectual horizons." And anyway, a few years abroad teaches them "to appreciate much better what they have here at Weizmann." (Prof. Sela makes the point that, over the years, only a minute number of staff members have emigrated.)

Saving money by staying home in Israel is harmful to the scientific development of the person involved, and to the country as a whole; but it does more — it prevents Israel from presenting its viewpoint abroad.

"I hate the idea of there not being a single Israeli at Oxford, Cambridge, Harvard, Stanford and Berkeley, and the other great places."

STAYING AT HOME has another great danger: the inbreeding of science and the development of a parochial or Levantine approach. He again quotes, this time Chaim Weizmann:

"There is the risk of falling into the somewhat neglectful habits of Oriental countries; a second danger is that of losing a sense of proportion because of the lack of standards of comparison. One is always the best chemist in Egypt or Palestine when there are no others. Many publications issued by scientific institutions in backward countries are very much below the level required elsewhere, but the contributors are very proud because the local level is not high. I made up my mind that this sort of atmosphere should not prevail here at the Sieff Institute (the forerunner of the Weizmann)."

And there is still another reason, says Prof. Sela, for ensuring that the Weizmann Institute, while being devoted wholeheartedly to the development and future of Israel, maintains close contacts with the international scientific community. Take, for example, the European Molecular Biology Organization, of which he himself happens to be the current President.

"We are a full member there, together with our 14 European colleagues. We have an equal power of veto with them. I don't think we have this power in any other European governmental organization. Through EMBO (which gets money from the governments which are members and distributes it as it sees fit in fellowships and schools) Israel has become a member of the European Scientific Common Market."

Is the Weizmann Institute willing to cooperate with the Arabs from the neighbouring countries?

"I would love nothing better than to have Arabs among the hundreds of foreign visitors who pass through, and work here, every year. I am for any form of cooperation — even if it's without publicity and through a third country."

PROF. SELA summed up:

"These are my commitments — there are five of them:

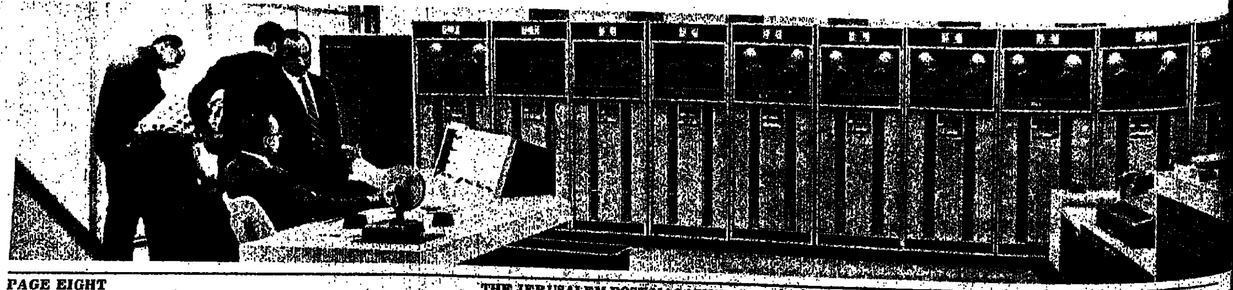
"To do all I can to safeguard the quality of the Institute's research so that we continue to strive for excellence as judged by our peers.

"To ensure that in these difficult times, academic excellence takes precedence over physical aggrandizement, and to put an end to edifice building.

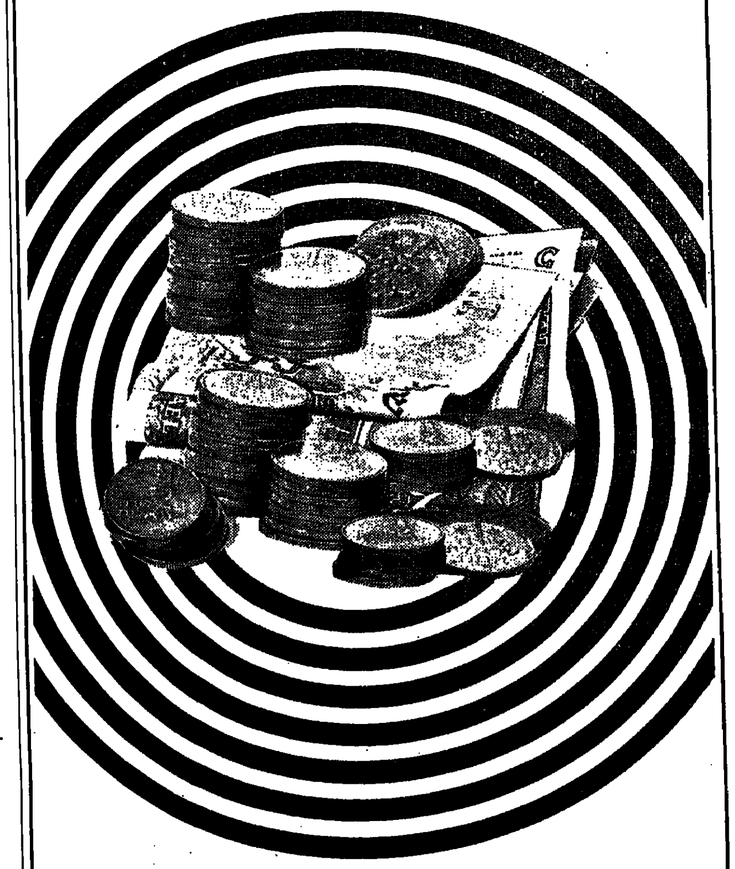
"To expand and to deepen the Institute's contribution to the development of Israel's technology, industry and education;

"To do what must be done, at any cost, to encourage talented young scientists to join our ranks and to give them as good a chance to develop their creative abilities as was once given to us.

"To make unlimited efforts to increase and further cement the Institute's constant interaction with ranking scientific institutions and scientists abroad, because the only true internationalism in the world today remains the internationalism of science."



A LINKED INVESTMENT



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a) To identify the specific problems facing Canadian olim;

b) To determine those areas in which the Zionist Organization of Canada can be effective in helping to solve those problems.

Canadian olim who wish to present briefs or to make oral presentations to the Commission are requested to signify this intention to the Commission in writing **on or before DECEMBER 31, 1975, indicating** name, address and telephone number, and estimated duration of the presentation.

All communications should be addressed to the **ZIONIST ORGANIZATION OF CANADA, COMMISSION OF ENQUIRY WITH RESPECT TO CANADIAN OLIM, 788 Marlee Avenue, TORONTO, Ontario, M6B 3K1, CANADA.**

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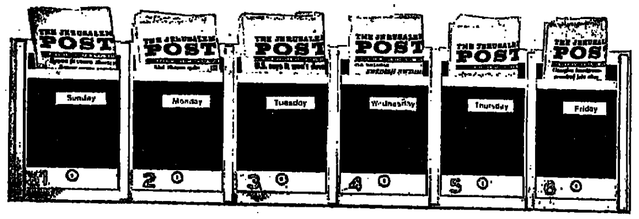

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Do you know that you can have THE JERUSALEM POST in your letter box early every morning, except for Shabbat and the Holidays. This'll enable you to skip through the headlines while having your breakfast. If you're a late starter at work or university, you might even be able to take in an interesting article, reader's letter or film review. Whatever you enjoy in THE JERUSALEM POST, you'll enjoy it even more first thing in the morning. Just fill in the form below and send it to the Circulation Dept., THE JERUSALEM POST, P.O.B. 81, Jerusalem. (We'll do the rest.)

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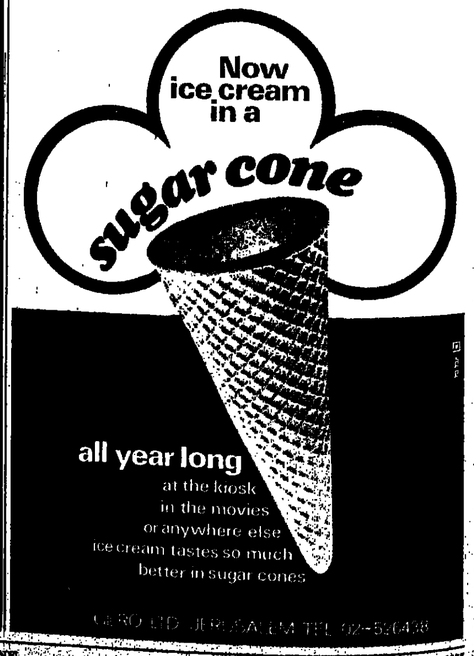


THE WEST BANK DILEMMA

The Arab inhabitants of the West Bank have recently been offered a degree of civil administration by Defence Minister Shimon Peres. But, says ANAN SAFADI, the offer includes too little of the original Israeli plan for local autonomy effectively to stem the PLO tide.

THE MINISTER OF POLICE, Shlomo Hillel, once compared Israel in the administered territories to a villager off on a journey with his wife and his donkey. At first, the Arab rode on the donkey and let his wife walk by his side.

"Aren't you ashamed to be riding while your wife walks?" asked the first man they met on the road.

So he dismounted and let his wife ride. Soon they passed a couple of men, and he heard one say to the other in a mocking voice, "Look who's the boss in *that* family."

This was more than he could stand, so he made his wife get down and they both walked. But it only made people laugh to see the two of them on their feet and the donkey trotting along with nothing on its back.

There was only one thing left for the poor man to do: he lifted up the animal and carried it on his own back.

It is true enough: Israel would be criticized whatever she might do with the administered territories in her long journey to a better and more stable future. But fear of criticism should not prevent her from making bold concrete experiments rather than merely airing vague ideas.

Thinking about the administered territories, and in particular about the West Bank, one finds oneself recalling a string of projects since 1967, beginning with that of former Defence Minister Moshe Dayan, and ending with the not very clearly defined ideas we hear from his successor, Shimon Peres. But at no time have we been aware of any approach to the Arab population with constructive proposals as to how the local leaders may give expression to their own ideas as to the minimal rights their people must have in shaping their future.

Instead, with the passage of the years, Israel has found herself engaged in combating attempts by the Palestine Liberation Organisation (PLO) to establish its own leadership by means of sabotage, increasingly encouraged by the political support it has been getting from the UN.

THE TIGHTEST security measures that East Jerusalem, the West Bank and the Gaza Strip have known for a very long time were clamped down by the authorities this week in their determination to put an end to this year's epidemic of sabotage which culminated in last week's bloody outrage at Zion Square in Jerusalem.

The authorities appear to have been focusing their investigations on two main questions: is there an organized terrorist structure in the administered territories? And where do the materials used in recent acts of violence come from?

With regard to the first question, they are considering the possibility that, since all recent attempts by the PLO to infiltrate its own men from Lebanon and Syria have been foiled, it may now be using agents. These could be mainly local students studying in neighbouring Arab countries; but there is also a likelihood that elderly women going back and forth across the open bridges on seemingly innocent errands may be used to set up cells designed to be activated whenever political developments make it propitious.

As for the origin of the murder weapons, the authorities are trying to determine whether they are being smuggled into the country ready for use, or whether the components are being assembled locally. It is, of course, impossible to seal the country's borders hermetically, and it is therefore considered highly probable that at least a proportion of the terror weapons have been smuggled in, some across the Jordanian border — especially in the south, where a Saudi Arabian military contingent is stationed — and some from Syria and Lebanon, and possibly Egypt, via the Mediterranean and the Gaza Strip.

LAST THURSDAY'S incident in Jerusalem (it would have been incidents had not the bomb planted in Mahane Yehuda been discovered and dismantled in time) showed that the PLO is determined to strengthen its presence inside the administered territories. This should be viewed in the light of three factors, which, taken in reverse chronological order, are these: the UN resolutions on Zionism and the Palestinians, the decline of the PLO's own image, both military and political, in the territories as a result of its involvement in the Lebanese civil war; and the rehabilitation in the territories of the reputation of their arch foe, King Hussein of Jordan, as a result of his recent alliance with Syria.

To these factors must be added the declared intention of the Israel Government to promote Arab civil administration in the West Bank. The PLO sees this as a dangerous threat to the position it achieved at last year's Arab summit in Rabat, when it was acknowledged as the sole representative of all Palestinians, including those in the West Bank and the Gaza Strip.

The recent elections in 57 West Bank localities looked to some people like a first step towards granting the Arabs their own civil administration. And the fact that more than 90 per cent of the eligible voters went to the polls was interpreted as evidence that the Government's scheme is acceptable to them.

LET US NOT delude ourselves with wishful thinking.

The inhabitants of the West Bank were not casting their votes for ideological or political reasons; they were merely interested in consolidating the material progress they have made in the past eight years. They were thinking in terms of electricity and piped water and roads to their villages, of the new schools and medical services available to them. They were remembering that a population that has grown at the rate of 2.6 per cent a year since 1967 to a total of 675,000 has got to be assured of its material sustenance, and that nearly half of its work force of 140,000 relies on Israel for its wages. They were reminding themselves that since the Six Day War, their productivity has doubled to something in the region of one billion Israel pounds a year.

The elections, they say, had nothing to do with politics. Civil administration as a political move has been rejected. This negative response has been reflected in statements by various local personalities as well as in the demonstrations by high-school pupils in Ramallah and other parts of the West Bank.

IT IS TRUE that the local Arabs have their own reasons for rejecting the Israeli notion of civil administration. The main one is their reluctance to place themselves in a position of confrontation with the Arab governments, whose Rabat decision has now been backed up by the UN, or with the PLO, which has been exerting its claim to leadership by means of pressure and threats.

But it has to be admitted that the reluctance has been reinforced by the failure of the Israel Government to state its intentions in clear and understandable language.

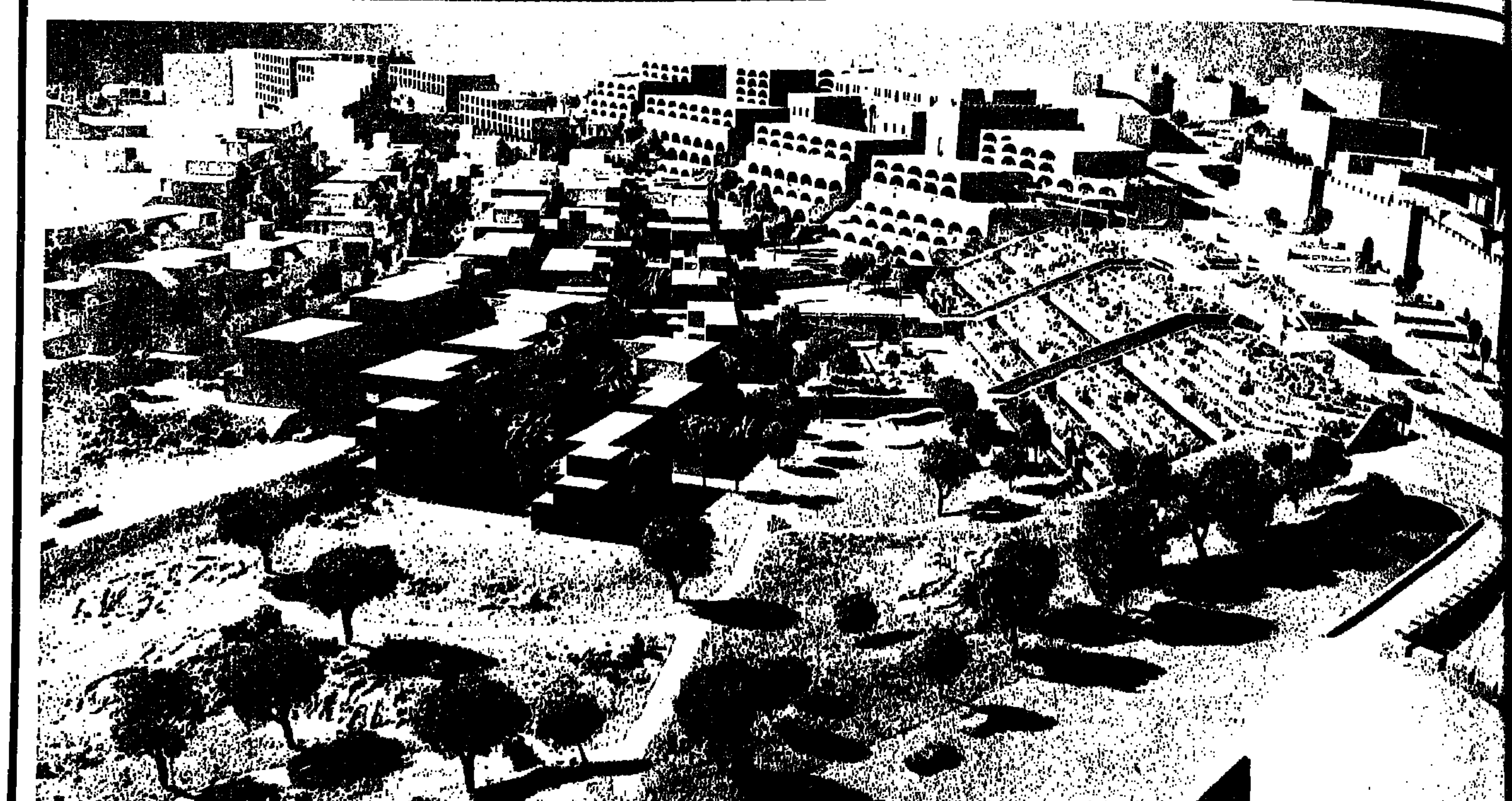
It is bad enough that a scheme of any sort is so late in making its appearance; but the civil administration now outlined by Defence Minister Shimon Peres falls lamentably short of his original project for granting a degree of autonomy to the inhabitants of the West Bank. His argument is that his autonomy plan must be deferred to become part of an over-all settlement, under which he envisages a federation between Israel and the West Bank and a subsequent confederation with Jordan.

That is a dangerous argument to use at this point. Time, in this case, is not on Israel's side, with the PLO entrenching its position in the international arena to the extent that its chief "diplomat," Farouk Kaddoumi, boasted this week that his movement "is growing stronger every day."

GRANTED THAT any long-term scheme would inevitably reserve defence, foreign affairs and finance to Israel, what sort of autonomy is Mr. Peres offering to the West Bank now, especially in the spheres of agriculture, trade, education, health, transport, tourism, police and justice?

One of the most prominent lawyers in the West Bank, Aziz Shehadeh of Ramallah, asked: "What say would an Arab administration have, for example, over the question of Jewish settlements on its territory? What powers would it have in relation to abandoned Arab property and the repatriation of its owners? What share would it have of the customs revenues collected from various sources, including the Jordan bridges?"

To sum up the problem in a homely phrase, Mr. Peres himself, and the Government as a whole, have got to start talking *tachlis*. For unless an answer is given soon to the questions being asked by Mr. Shehadeh and many of his compatriots, the PLO may well feel that the time has come for it to step in and fill the vacuum on the West Bank.



HERZL SLEPT THERE in 1898 on his first and only visit to Jerusalem.

Allenby dismounted there in 1917 at the head of his conquering army before entering the Old City.

Jews and Arabs did business with each other in its shops and coffee houses until the riots in late 1947 that preceded the emergence of the State.

More than any other neighbourhood in modern Jerusalem, the Mamilla district's history has been a function of its geography. Spreading out in a 120-dunam arc from Jaffa Gate, it has, since the beginning of the century, been a forecourt to the Old City and a place of contact between the city's Arabs and Jews, between whose major residential areas it is located.

It was Mamilla's geographical importance that prompted the Government to expropriate 100 dunams in 1970 and set up, together with the Municipality, a company called Karta to oversee its redevelopment. Given the task of planning Mamilla were two men who had earned their reputations abroad but spend half their time in this country — Moshe Safdie, the Israel-born architect whose career was launched with his Habitat design in Montreal, and Gilbert Weill of France.

Their plan, one of the most important to be considered in the city since the Six Day War, has two principal aims — to create a "living bridge" between East and West Jerusalem and to provide services for the Old City, most notably parking, just outside the walls.

The district had served these purposes until the War of Independence split it — one quarter becoming a no-man's-land nominally under Jordanian jurisdiction, the remainder incorporated into Israeli Jerusalem. Into the once fashionable houses on the Israeli side moved the poorest of new immigrants, most of them from Arab countries. The shops were converted into workshops and garages, reflecting the fringe character this formerly central neighbourhood had assumed.

There were two factors confronting Safdie and Weill which seemed to block any attempt to recreate a direct commercial link between the Old City and Mamilla. One was the National Park being developed around the Old City, a green belt up to 200 metres wide at Jaffa Gate. The other was the road swinging around the foot of the Old City wall — the major north-south road through Jerusalem.

To overcome this problem, the two architects designed a multi-level plan which called for burrowing under the park, burying the road, and lowering the central part of the district by 15 metres in order to extend a "finger" of the National Park through Mamilla to Independence Park in the heart of the city. Underground would be massive parking areas providing for 2,000 cars, buses and trucks, as well as a shopping arcade extending from King David Street to Jaffa Gate.

Above ground would be a district with twice the existing floor space — all of it new except for the St. Vincent de Paul Hospice and the room on Mamilla Road in which Herzl slept. It would consist in equal parts of offices, commercial space, hotels and private homes (200 apartments). The plan has been termed by Safdie as one of the most complicated he knows, at least in Israel.

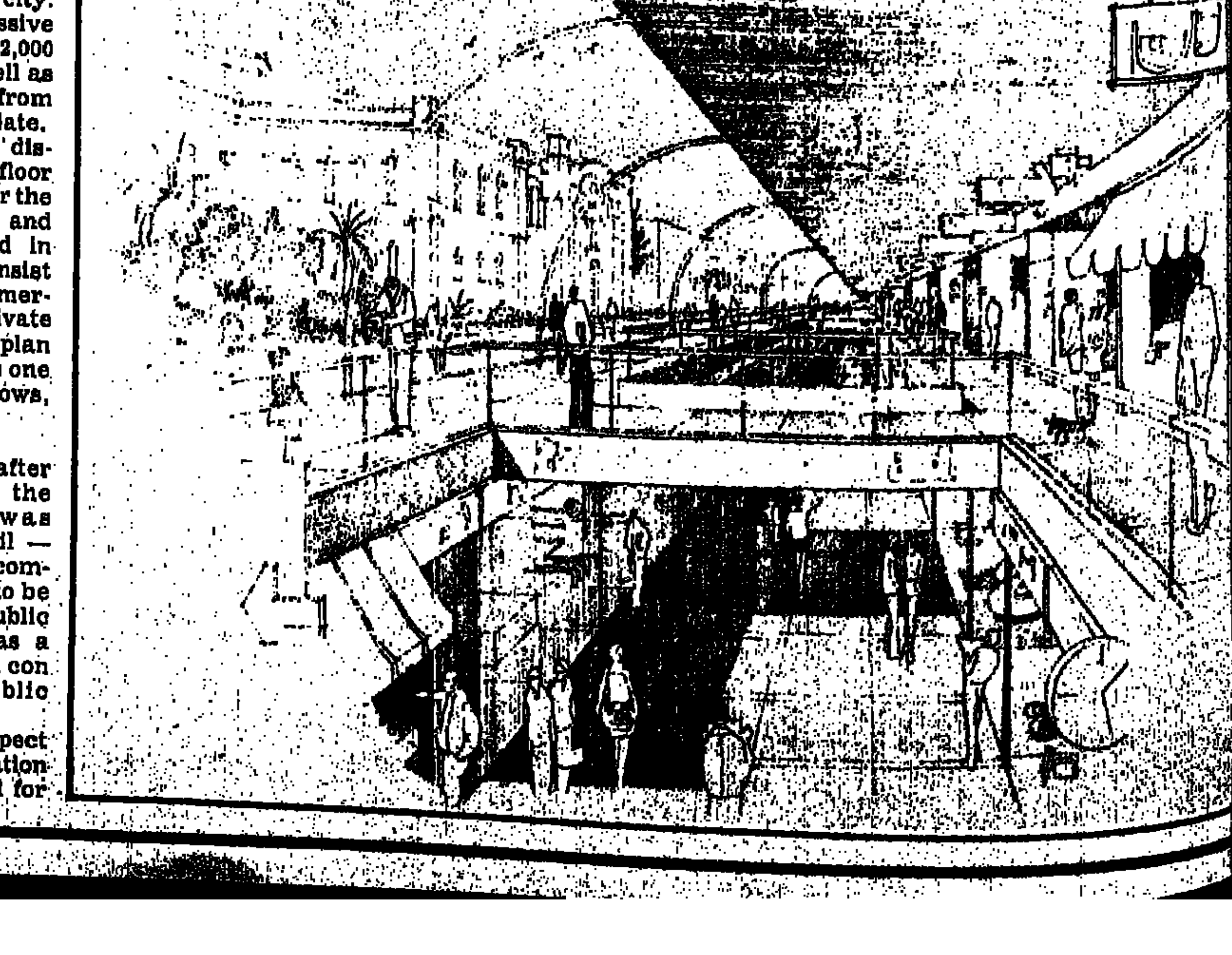
THIS WEEK, three years after planning got under way, the Safdie-Weill proposal was presented to the City Council — sitting as the local planning committee — for what promises to be the beginning of a major public debate. Accompanying it was a sheaf of comments — pro and con — from planning and public bodies.

The most controversial aspect of the plan is the recommendation to lower the north-south road for

LIVING BRIDGE

An ambitious plan for the redevelopment of the Mamilla District, abutting on the western side of the Old City, is at last being discussed by the Jerusalem Municipality. ABRAHAM RABINOVICH reports on the controversy over the scheme

(Above) *Model as seen from David's Tower. At right centre is tunnel-like mouth of Jaffa Road where it goes underground for 300 metres before emerging near former site of Fast Hotel. Above it is pedestrian platform separated from Old City wall by moat-like opening which permits light to reach roadway below. On left side platform is right-of-way for emergency vehicles to Jaffa Gate, the only vehicular entrance to the gate. Slope left of tunnel entrance conceals underground parking terminal as well as commercial and office space. Slope cut by two wide staircases descending from Mamilla Street pedestrian arcade. In centre of photograph, is green strip cutting through heart of project from the National Park surrounding the Old City to Independence Park.* (Opposite) *Scene today from near David's Tower, showing some of the parking lots outside Jaffa Gate and ragged appearance of Mamilla District beyond.* (Below) *Proposed pedestrian arcade. At left is St. Vincent de Paul Hospice.* ... *handsome garden, however, is opened to view from the arcade which at this point is on two levels. Closer to Jaffa Gate there is only one level. Beneath the arcade is Mamilla vehicular tunnel from Agron Street to Jaffa Gate where it emerges into the open through the same entrance shared by the Jaffa Road underground section.*



POST PULLOUT GUIDE

The Poster

Vienna's King of Song and Poetry, André Heller, is currently appearing here in German-language recitals.

THEATRE

BUTTERFLIES AND HUMILIATION. New one-man play by and with Yisrael Chevroni. What happens to Yosef Rott who is squeezed into the last corner of life. Jerusalem (Tzavta) Thurs. 9.00.

A COMEDY OF ERRORS (Cameri). Shakespeare's comedy is full of puns, word plays, topical allusions by translator-adapter Dan Almagor, and full of gags contributed by director Peter James. Plenty of laughs — watch Zaharira Harifai deliver a sexy song — but adds up to little considering the size of the show, all the effort and money that went into it. Tel Aviv (Cameri), Sat. 6.45, 9.00; Sun. Ashkelon (Rahel), Mon. 8.30, Gan Shmuel, Tues., 9.00, Haifa (Shavit) Wed., Thurs. 9.00.

HOSTAGES (Habimah). The 1948 play by Spanish Gil Robles is set in Venezuela during Bolivar's revolt against the Spanish, and deals with a moral dilemma. The melodramatic plot is too neat, the characterization is too black-and-white, the production is passable. Tiberias, Mon., Beit Eliezer, Tues.

THE JOKER (Haifa). Yehoshua Sobol's new play about a group of reservists in a bunker on the Golan Heights is terribly funny, very sad, and beautifully authentic. Excellent acting by the all-male cast of six under Nola Chilton's direction. Mitzpe Ramon (Merkaz Tarbut) Sun. Dimona (Community Centre) Mon. Haifa (Theatre) Tues.

LITTLE SHRAGA — Haifa, Beit Shean, Sun., Carmiel, Mon.

MOST CRUEL THE KING (Haifa). Revival of Nissim Aloni's biblical play which 22 years ago caused a political controversy. Play stands out with beauty of language and lucid dramatic structure. Kiriat Gat (Heichal Ha'asor) Sun., Jerusalem (Theatre) Tues.

OHA IDO presents Moses from the Bible. Slides — Azoriya Alon. Dresses — Fini Literadorf. Jerusalem (Pargod) Sat.

OF LIGHT-MINDEDNESS AND HYPOCRISY (Habimartef). The 18th century play by Reb. Aharon Wolfson, a fighter against the religious establishment in Germany, in brilliantly funny modern dress, by director Omri Nitzan. Fun all the way. Tel Aviv (Habimartef), Tonight 10.00, Sat. 9.00, (Small Hall), Sat. Sun., Mon., Tues., Wed., Thurs.

"POETRY MIDNIGHT" — Poets read their poems. Natan Yonatan, Moshe Ben Shaul, Arieh Sivan. Tel Aviv (Habimartef) tonight, at 11.

POETRY READINGS. Poets read their poems. Jerusalem (Tzavta). Tonight 9.30.

ROMEO AND JULIET (Haifa) Shakespeare's tragedy about star crossed lovers in a new version under the direction of Hungarian Geza Partos, with a youthful cast (not yet reviewed), Haifa (Theatre) Sat.

ALEXANDER GALICH. Sings his Russian protest songs. Tel Aviv (Tzavta), Wed. 9.00.

THE TREASURE (Habimah). A new version of the much performed Shalom Aleichem tragi-comedy. Tel Aviv (Habimah, Large Hall). Wed., Thurs. 9.00.

THREE WIDOWS — Gideon Shemer appears as the narrator of a beautiful, sad story about a man who lived a vicarious life as the friend and protector of mother, daughter and grand-daughter, all three successively widowed. Tonight: Arad; Tel Aviv (Z.O.A. House) Sat., Ramle, Mon.

A WALK WITH A CHILD and THE ROOF AND THE BALCONY (Haifa Municipal Theatre, Stage 2) is a programme consisting of two rather empty little comedies by Yossi Bar Yoseph, with contrived characters acting out their problems. Tel Aviv (Bar Dor) Sat., Haifa (Theatre) Wed., Thurs.

MUSIC

All events start at 20.30 unless stated otherwise.

JERUSALEM

Music at the Khan — Piano Recital by Shoshana Rudiakov, with works by Schubert (Four Impromptus, opus 90), Beethoven (Sonata "Les Adieux"), Ravel ("Tombeau de Couperin"), and Rachmaninov (Corelli-Variations) — at the Jerusalem Khan: Sunday.

Music at the University — Dora Schwartzberg, violin, and Boris Berman, harpsichord, perform works by J.S. Bach — at the Wise Auditorium, Givat Ram Campus: Monday, at 13.15.

Israel Philharmonic Orchestra — Subscription Concert No.3 — Rafael Fruehbeck de Burgos conducting, with Stella Richmond, Roel of Oostwoud, Simon Estes, and the Tel Aviv Philharmonic Choir (director: Stanley Sperber) — Haydn: "The Creation" — at Binyenei Ha'oomah: Monday.

TEL AVIV

Israel Philharmonic Orchestra — Subscription Concert No.3 — details as for Jerusalem. Series 3: Saturday; Series 4: Sunday; Series A: Wednesday. • Light Classical Music Series, Concert No.1 — Rafael Fruebeck de Burgos conducting, with Yefim Bronfman, piano; works by Bizet, Saint-Saens, Rodrigo, Albeniz — Thursday.

Music at the Museum — Uzi Wiesel, cello, Pnina Saltzman, piano — Brahms: Sonata opus 38; Schumann: Five Stuecke im Volkston, opus 102; Phantasiestuecke, opus 73; Brahms: Sonata opus 99 — at the Recanati Auditorium: Saturday.

Bach, Four Sonatas, with Dora Schwartzberg-violin, Boris Berman — harpsichord. Tel Aviv (Museum).

EIN HASHOFET

Israel Chamber Ensemble — Mendi Rodan conducting, with Yitzhak Shuldman, violin — works by Bach, Prokofiev, Natra, Mozart: Wednesday.

TIRAT TZVI

Israel Chamber Ensemble — Mendi Rodan conducting, with Yitzhak Shuldman, violin — works by Bach, Prokofiev, Orgad, Mozart: Thursday.

LIGHT MUSIC

ANDRE HELLER, 28-year-old "King of Viennese Poetry," the most successful singer and poet of the German-speaking world, is on tour in Israel. His records, films, concerts, television shows, readings and plays have made him legendary in W. Europe. Haifa Auditorium, Sun. 8.30; Jerusalem Theatre, Mon. 8.30; Tel Aviv Museum, Recanati Hall, Tues., Wed., 8.30.

AN EVENING OF INDIAN CLASSICAL MUSIC AND DANCING with the dancer Duan and the Naganj orchestra. Jerusalem (Parod), Mon. 9.30 p.m.

EVENING OF JAZZ with Naomi Liff, Nouri Smilan, Oren Fried and 4 other guest artists. Jerusalem (Pargod) Wed. 9.30 p.m.

JEWISH SOUL MUSIC. Giora Feidman, Clarinet, Joseph Palta, classical guitar, and Moshe Sprecher, Contrabasses. Tel Aviv (Tzavta). Sun. 9.00.

FOLKLORE IN MUSIC AND SONG. Singers and Musicians from all over the world. Regular weekly event at "Tzavta-Jerusalem" Wed. 9.00.

"LETTERS TO THE EDITOR" (Tzavta) — The "That's All for the Time Being" group (Yehonatan Geffen, Dani Litani and the others) in a new show with guitars, piano, songs, skits, laughter, tears & maybe even drums. Tel Aviv (Tzavta) Sat. 8.30; 11.00, Tues. 9.

PADOM, PADOM, PADOM, songs of Edith Piaf. Tel Aviv (Tzavta), Sat.

"PRAISE" — American group on visit to Israel. Folk, Rock, Gospel. Six singers, three dancers. Jerusalem (Tzavta) Sat. 9.00.

YOUR PEOPLE ARE MINE (Y.P.A.M. Productions). New Pop Musical celebration of the Book of Ruth in English, performed by eight singer-dancers and a four-man orchestra — most of whom are new immigrants — in a modern popular (now Rock'n Roll) style. Script: Erwin Frenkel, Shimon Gewirtz, Gladys Hedaya. Music: Gladys Hedaya. Director: Reuven Morgan. Jerusalem (Small Hall, Binyanei Haooma) Sun.

DANCE

BAT SHEVA DANCE COMPANY: Monodrama (Miral Sharon), The Green Table (Kurt Jooss), The Burning Ground (Gene Hill Sagan) from Mahler; Song of the Earth, Tel Aviv (Cameri), Mon. Tues. Wed., Thurs. 8.30.

CINEMA

AMARCORD — Federico Fellini's reminiscences of small town Italian life in the 'thirties. Full of fantasy, nostalgia, poetic imaginings and earthy humour. Discoursive but with some magical moments.

APPASSIONATA — Inconclusive tale of complicated family relationships which are intensified by the intrusion of a Lolita-like friend of the schoolgirl daughter. Directed by Gian Luigi Calderone (his first feature film) and well acted by Gabriele Ferzetti, Valentina Cortese, Ornella Muti and Eleanora Giorgi.

THE APPRENTICESHIP OF DUDDY KRAVITZ — Mordecai Richler's novel about an aggressively ambitious young Jew intent on making a fortune has been made into a film full of vitality, insight and humour. Duddy is objectionable but Richard Dreyfuss' performance is first class.

THE CONVERSATION — Written and directed by Francis Ford Coppola (The Godfather), is the powerful, if overlong story of a wire-tapping expert, whose eavesdropping involves him in a possible murder — and in the terrifying misuse of technology to intrude into peoples' privacy. Technically perfect, with a superb performance by Gene Hackman as the haunted "bugger."

THE DAY OF THE LOCUST — Based on Nathanael West's well known novel crystallising his experiences in the Hollywood of the 'thirties. Directed by John Schlesinger ("Midnight Cowboy," "Darling") the film manages to convey the craziness and unreality which West saw enveloping the town and its freakish inhabitants. Direction is choppy and relationships are not easy to follow. Cast includes Donald Sutherland, Karen Black, Burgess Meredith and William Atherton.

DIRTY INNOCENTS — Claude Chabrol's latest suspense film shows everyone and everything to be other than expected. Some interesting characterisations. With Rod Steiger, Romy Schneider, Jean Rochefort, English dialogue.

EDITH PIAF — Tells of the famous chanteuse's life up to her first great success in 1936. In her first screen appearance 19-year-old Brigitte Ariel gives a lively performance in the name role but generally the acting and direction (Guy Casaril) are on the crude side. The songs, some actual Piaf recordings and some sung by Betty Mars, are worth hearing.

THE FRONT PAGE — Director Billy Wilder's version of the Ben Hecht-MacArthur play first filmed in 1931 is brashly amusing, fast-paced and most enjoyable. Jack Lemmon is first-class as top crime reporter of his paper and Walter Matthau is even better as his editor.

THE GODFATHER, PART II — Enthralling, if somewhat overlong sequel that is as good as its first part. Notable for the many fine individual performances. Directed by Francis Ford Coppola, with Al Pacino, Robert Deniro, Robert Duvall, John Cazale and Lee Strasberg.

LE HASARD ET LA VIOLENCE — A love story with Yves Montand as a middle-aged man who comes to a seaside resort in search of peace and quiet and finds himself engulfed by love for a young woman doctor (Katherine Ross) and unmotivated violence.

MANDINGO — A screen adaptation of Kyle Onstott's best-selling novel set in America's Old South, and starring James Mason, Susan George and Perry King. Richard Fleischer directs with a heavy hand, as the agonies suffered by the black slaves are piled on and sensationalized, but he makes some amends with his superb recreation of a long-vanished world.

MY MICHAEL — Impressive screen version of Amos Oz's best-seller, with director Dan Wolman succeeding in catching the novel's lyrical quality. Set in 1950s Jerusalem, this tragic story tells of a young husband and wife who drift apart through lack of communication. Beautiful performances from Efrat Lavie and Oded Kotler, in one of the best Israeli films to date.

THE NIGHT PORTER — Shocking film of erotic relationship between a former S.S. officer (Dirk Bogarde) and a woman (Charlotte Rampling) who had been his sex slave in a concentration camp 14 years prior to events recounted. Bogarde's performance is outstanding. Directed by Liliana Cavani.

ONCE IS NOT ENOUGH — Based on the last novel of Jacqueline Susann ("Valley of the Dolls"), this glossy piece about a young girl's search for love is sometimes kitschy, but often genuinely moving. Good performances from Kirk Douglas, Alexis Smith, David Janssen and Deborah Raffin in only her third film. Directed by Guy Green.

THE PRISONER OF SECOND AVENUE — Adapted by Neil Simon from his stage play about the frustrations of life in New York City. Directed by Melvin Frank ("A Touch of Class") starring Jack Lemmon and Anne Bancroft. Not outstanding but quite good entertainment.

LE RETOUR DU GRAND BLOND — Further adventures of the Big Blond follow more or less the same lines as the first film with the naive, head-in-the-clouds violinist (Pierre Richard) upsetting the French Secret Service whose members are still mainly occupied with internal intrigues. Fairly amusing but lacks the spirited humour of its forerunner.

THE ROMANTIC ENGLISHWOMAN — Intriguing psychological drama laced with humour. Directed by Joseph Losey with his usual flair and featuring immaculate performances by Glenda Jackson, Michael Caine and Helmut Berger. The film is based on the novel by Thomas Wiseman, who himself wrote the subtle and urbane screenplay together with Tom Stoppard. Slightly pretentious, but recommended.

SCENES FROM A MARRIAGE — Ingmar Bergman's remarkable study of an intimate relationship with a magical performance by Liv Ullman and fine acting by Erland Josephson as her husband. Three hours viewing that keeps the viewer's attention rivetted throughout.

THE SECRET — Jean-Louis Trintignant plays a man on the run from a powerful agency which believes he has discovered a horrific government secret, the nature of which is never disclosed. Written and directed by Robert Enrico, who seems to be trying to give the story more significance than that of an average thriller, the film is fairly suspenseful and is well acted by Trintignant, Philippe Noiret and pert and pretty Marlene Jobert. English dialogue.

SHAMPOO — Social comedy with Warren Beatty as an amorous hairdresser and with Julie Christie, Goldie Hawn and Lee Grant among his mistresses. The parts are better than the whole but there are enough bright moments to make the film worth seeing.

THE WIND AND THE LION — Story of the 1904 political kidnapping in Morocco of an American woman (Candice Bergen) by a Berber chieftain (Sean Connery). Spectacular, old-style adventure yarn, loosely based on fact, with the two main stars in fine form. So is Brian Keith, as Teddy Roosevelt, who sends in the marines to rescue the beautiful hostage. The film suffers from poor plot-development. Written and directed by John Milius.

OPERA

The Israel National Opera presents: Kern-Hammerstein II: "Show Boat." conductor: A. Levanon; choreography: Jakob Kaluski; cast: Susan Eichelberger/Judith Lynn, Graves/Scarpinati, Miriam Laron, Masha Lechzior, Mintov, Ben-Shachar, Naomi Pinkus, Lois Luis, Lynn Richardson, Rose, White, Sharon, Claire Bloom, Shmueli, Shwarts (Saturday, Monday and Wednesday); Delibes: "Lakme," produced by Edis De-Philippe; conductor: A. Tarski; cast: Esther Baumwel/Judith Lynn, De-Stefano, Scarpinati, Ben-Shachar, Bibiana Goldenthal, Shmueli, Glueckaman, Mintov, Kahana, Fortuna Zoriano, Naomi Pinkus, Julia Gluck, Cherni, Rose, Sharon (Sunday); Verdi: "La Traviata," conductors: G. Singer/A. Tarski; cast: Esther Baumwel/Susan Eichelberger, Has-De Stefano, Read/Ben-Shachar, Naomi Pinkus, Kahana, Sharon, Ladis, Cherni (Tuesday).

RECORDS

The Israel Piano Trio — Alexander Volkov, piano; Menahem Breuer, violin, and Zvi Harel, cello — have recorded two works by Maurice Ravel: the Trio in A, and the Sonata for Violin and Cello (Isradisc Tel Aviv — SI 31089). The recording is in stereo, which goes especially well with the Sonata; in the Trio, the piano is sometimes too far in the background. The sound is slightly dry but, in general, quite satisfactory. The performances, painstakingly prepared, reflect the artists' preference for the emotionally controlled, even objective, approach. Isradisc plans to continue with this series of works from the general repertoire to be performed by Israeli artists and ensembles. The present disc is sold in shops for IL47, which compares favourably with imported records, costing nearly double the price.

(Y.B.)

WHAT'S ON

PLANT A TREE IN ISRAEL WITH YOUR OWN HANDS: Free tours for planters to the Hills of Judea leave every Monday and Wednesday from Jerusalem and every Tuesday from Tel Aviv. For details and registration please call Visitors' Department; Keren Kayemet LeIsrael (Jewish National Fund); in Jerusalem, King George Ave., corner Rehov Keren Kayemet. Tel. 02-35261. In Tel Aviv, 96 Rehov Hayarkon, opp. Dan Hotel. Tel. 03-234449.

JERUSALEM

HADASSAH TOURS
1. Medical Centre at 9.30 a.m., 11.00 a.m., 12.15 p.m. and 3.00 p.m. Last tour on Friday at 12.15 p.m. Kennedy Building. No charge. Buses 19 and 27.
2. Morning half-day tour of all Hadassah projects. $3 per person towards transportation. By reservation only: Tel. 416333.

HEBREW UNIVERSITY, tours in English at 9 and 11 a.m. from Administration Building, Givat Ram Campus. Mount Scopus tours 11.30 a.m. from Truman Building. Further details: Tel. 35430.

JERUSALEM BIBLICAL ZOO, Schneller Wood, Romema. Tel. 533822, 7.30 a.m. — dusk.

JERUSALEM KHAN, near the Rlwy. Stn. Tales of Jerusalem, musical — Jerusalem in legend and song, in English. Every Tue. and Sat. at 8 p.m. Buses 4, 6, 7, 8, 10.

AMERICAN MIZRACHI WOMEN, Guest Tours — Jerusalem — Tel. 521608, 222646.

TOURISTS AND VISITORS come and see the General Israel Orphans Home for Girls, Jerusalem, and its manifold activities and impressively modern building. Free guided tours weekdays between 10-4. Bus No. 6 Kiryat Moshe. Tel. 523291.

HESSE'S PIANO BAR, 5 Ben Sheta, near Yafo. Pianist. Quiet atmosphere.

ENERGY CONSERVATION IN BUILDING DESIGN. The Scientific Research Foundation of Jerusalem announces a lecture by Mr. Fred Dubin, Energy Expert, New York. Sunday, Nov. 23, at 10 a.m. in the Levy Hall, Givat Ram. Those interested in this subject are invited.

TEL AVIV

PIONEER WOMEN — MOETZET HAPOALOT, Courtesy Tours Sunday through Thursday morning. By appointment only, Tel. 261111, ext. 566, Tel Aviv.

AMERICAN MIZRACHI WOMEN, Guest Tours — Tel Aviv — Tel. 220187, 243106.

NATIONAL RELIGIOUS WOMEN'S ORGANIZATION, MIZRAHI and HAPOEL MIZRAHI WOMEN IN ISRAEL, 166 Rehov Ibn Gvirol, Tel Aviv; Tel. 03-788942, 03-440316. Jerusalem: Tel. 02-30620, 02-35282.

WORLD WIZO TOURIST OFFICE, 116 Reh. Hayarkon. Tel. 232939, 8 a.m.-2 p.m.

CANADIAN HADASSAH-WIZO OFFICE, 116 Rehov Hayarkon. Tel. 227060, 8 a.m.-2 p.m.

WOMEN'S LEAGUE FOR ISRAEL, 37 King George St., Tel Aviv. Conducted tours of homes, please call: Tel Aviv Tel. 249189; Jerusalem Tel. 39840; Haifa Tel. 666177; Netanya Tel. 23564.

MAGEN DAVID ADOM IN ISRAEL Headquarters — 60 Rehov Giborei Israel, Tel Aviv. Visitors — Please call 36222 between 8.00 a.m. and 2.00 p.m. to arrange visits to our Central Blood Bank in Jaffa and for information regarding other Magen David Adom installations.

ORT ISRAEL: For visits please contact: ORT Tel Aviv, Tel. 269166, 762291-2; ORT Jerusalem. Tel. 233675; ORT Netanya, Tel. 22922.

Visit the **ISRAELI WAX MUSEUM** and **SHALOM OBSERVATORY.** Open daily at Shalom Tower, Tel Aviv, Tel. 57304.

AMERICAN MIZRACH WOMEN. Guest Tours — Tel Aviv — Tel. 220187, 243106.

REHOVOT

WEIZMANN INSTITUTE OF SCIENCE Conducted tours, Sun. to Fri. at 10.30 a.m., starting from the lobby of the Stone Administration Building.

CAESAREA

KAYIT CAESAREA. Beach restaurant open Saturdays during winter.

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ART GUIDE

JERUSALEM

ISRAEL MUSEUM: Exhibitions: "Works in Thread 1974/75" — works by Israeli artists and industrial products; foreign artists about Recycling at the Museum; Life and Art in Papua New Guinea, the Shipman Collection; The Renaissance of Woodcut Expressionism; Wonderful World of Paper; Painted Greek Vases — An Exercise in Observation; Our Pupils at Work — 1975; Roman mosaic pavement from Nablus, 3rd-4th cent. C.E. (at Rockefeller). Joseph Albert — Formulation, Articulation.
Visiting hours: Israel Museum and Rockefeller — Sun., Mon., Wed., Thur. 10 a.m.-5 p.m.; Tues. Shrine of the Book and Billy Rose Art Garden 10 a.m.-10 p.m., Israel Museum 4 p.m.-10 p.m.; Rockefeller: Sun.-Thur. 10 a.m.-5 p.m.; Israel Museum and Rockefeller: Fri., Sat. 10 a.m.-2 p.m.

GALLERIE VISION NOUVELLE, Y. and S. Hamlache. Khutsot Hayotser, original prints by contemporary European artists. Tel. 02-289864.

GYDA GALLERY, 9 Balfour St., Tel. 61089, Stematsky: oils and water colours. Until Nov. 26. Daily 11 a.m.-1 p.m.; 5-7 p.m.

STELIA SAPER STUDIO, 6 Rehov Bar Kochba, French Hill, Tel. 02-813260. Tapestries, wallhangings, prints. Bracha Mason enamels, prints, drawings. Studio open every Thursday, 10 a.m.-9 p.m.

ARTA GALLERY, Reh. Akiva, near Orgil Cinema. Felice Pazner Malkin, drawings, reliefs, "Art as Love" Series. Daily 10 a.m.-1 p.m.; 5-7 p.m. Sat. 11 a.m.-1 p.m.

TEL AVIV

TEL AVIV MUSEUM, 27 Sderot Shaul Hamelech. Impressionism in Graphic Art. Visiting hours: Museum, both buildings, Sun., Mon., Wed., Thurs. 10 a.m.-5 p.m. (Library 10 a.m.-4 p.m.); Tues. 10 a.m.-1 p.m., 4-10 p.m. (Library 10 a.m.-1 p.m.), Fri., 10 a.m.-2 p.m. Sat. 7-11 p.m.

HA'ARETZ MUSEUM, TEL AVIV
1) Museum Centre, Ramat Aviv: Glass Museum; Kadmon Numismatic Museum; Ceramics Museum; Museum of Science and Technology; Museum of Ethnography and Folklore; Alphabet Museum; Lasky Planetarium; Nechushtan Pavilion: Timna Excavations; Tel Qasile Excavations.
2) Museum of Antiquities of Tel Aviv-Hafo, 10 Rehov Mifratz Shlomo.
3) Museum of the History of Tel Aviv-Yafo, 27 Rehov Bialik.
All Museums open: Sun — Thurs., 9 a.m.-4 p.m., Fri., 9 a.m.-1 p.m., Sat., 10 a.m.-2 p.m. On Sat., admission free. Planetarium closed.

RIEDENFELD GALLERY, Simtat Mazal Gdi, Old Jaffa, Tel. 826273. Paintings by Yoav Shoaly. Visiting hours, 8.30-11.30 p.m. incl. Sat.

SHULAMIT GAON, paintings "In Africa" at Beit Yad Lebanim, 63 Rehov Pincus. Daily 10 a.m.-1 p.m., 4-7 p.m. Fri. and Sat. 1.00 a.m.-1 p.m.

GALLERY GOLDMAN, Kikar Atarim next to Plaza Hotel, Tel. 288739. Group show, Paris School.

GODNY'S ANTIQUES GALLERY LTD, 173 Rehov Hayarkon, Tel. 234960. Fabergé objects, Russian enamels, jewellery, rare watches, clocks, gold boxes, netsukes, etc.

HAIFA

ETCHINGS STUDIO, 10 Kiryat Sefer. Exhibition of etchings by Rita Peranio. 8.30 a.m.-1 p.m.

ITALIAN CULTURAL CENTRE, 12 Rehov Meir. Drawings and sculpture by Roberto Tirelli. Until Nov. 27

MIRIAM FLAM, 15 Rehov Marcus, corner Shalva. Ceramic Sculptures, one-day exhibition, Saturday, Nov. 22, 9 a.m.-1 p.m. and 4 p.m.-9 p.m.

The Israel Classical Ballet

In the Programme of the Israel Festival 1975

KEREN, Beersheba Tickets: Hanava and Mekur	Nov. 25, 1975	9.15 p.m.
YIFAT HALL Tickets: Reshet Hakonsertim	Nov. 27, 1975	9.00 p.m.
NURIT HALL, Upper Nazareth Tickets: Omanut La'am	Dec. 2, 1975	8.30 p.m.

CAMERI THEATRE, Tel Aviv Dec. 6, 1975, 8.30 p.m.
Tickets: Union, Hadran, Kastel, Cameri

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Fri., Nov. 21, 2.00 p.m. — ADRIFT — Jan Kadar
Sat., Nov. 22, 7.00 p.m. — LA RONDE — Roger Vadim
9.30 p.m. — DON'T LOOK NOW — Nicolas Roeg
Mon., Nov. 24, 7.00 p.m. — DOCUMENTARY FILMS of Joris Ivens
9.30 p.m. — ADRIFT
Wed., Nov. 26, 7.00 p.m. — MOURIR A MADRID — Frederic Rossif
9.30 p.m. — THE FOX — Mark Rydell
midnight — LE SOUFFLE AU COEUR — Louis Malle
Screenings: M. Shaver Auditorium, Beit Agron, 37 Rehov Hillel

HEBREW
New classes: November 23-24
1. INTERMED. (5-6 months of study)
2. HEBREW SPEAKING, ADVANCED and HIGHLY ADVANCED STUDENTS
a. Spelling and newspaper reading at 9.00 a.m.
b. Spelling and newspaper reading at 4.00 p.m.
c. Spelling at 6.00 p.m.
ISRAEL'S ULPAN
3 Rehov Sirkin, Tel Aviv (near 46 Rehov Ben-Yehuda)
Information: 4.00-6.30 p.m. ONLY Room 6
Tel. 282314

TZAVTA
Sunday, Nov. 23, 1975, 9.00 p.m.
GIORA FEIDMAN,
Jewish Soul Music
First appearance in Tel Aviv after successful tour of South America.

Radio for music lovers

Please note: all broadcasts up to 14.00 are in MONO; all programmes after 16.00 are in STEREO — unless stated otherwise.

TODAY: 08.10: Sibelius: Symphony No. 2 (Oko Kamu). 09.05: C.P.E. Bach: Symphony No.1; Hindemith: Funeral Music (I Musici); Schumann: Symphony No.3 (Kubelik). 11.35: Music from Australia. 12.05 (Stereo): JSO—Beethoven: "Egmont" Overture (Bertini); J.C. Bach: Harpsichord Concerto (Berman-Rodan); Hindemith: Chamber Music No.4 (Foss). 13.05: Bloch "Sacred Service" (Stanley Sperber). 17.05: Moshe Atzmon conducts the Vienna Symph. Orch.—Beethoven: Symphony No.4; Mozart; Concerto No.15 (Benedetti Michelangeli); Stauss: Waltz. 21.05: Haydn "Winter" from "The Seasons" (Boehm); Glazunov: "The Seasons." (Kostelanetz). 22.05: Barzam: "The Love of Teresa Dimon" (Rodan). 23.05: "Opera in the Concert Hall" — music by Chopin, Bizet, Beethoven, Glinka, Rossini, Berg, etc.

SATURDAY: 08.05 (Stereo): Kozeluch: Bassoon Concerto; Mendelssohn: Symphony No.6; Janacek: Sinfonietta (Kubelik). 09.30: Quiz. 13.05: Music in a light vein. 15.05 (repeat): "The Artist at your service" — Lukas Foss. 16.10 (Mono): "Dvorak in America." 21.05: Berg: "Wozzeck" — complete opera (Boulez) until midnight.

SUNDAY: 08.10: Beethoven: Sonata No.6, opus 30, No.1 (Zukerman-Barenboim); Kl. Schumann: Piano Trio (Beaux Arts). 09.05: Vieuxtemps: Concerto No.5 (Zukerman); Rossini; Respighi: "La Boutique Fantasque" (Ansermet). 11.35: Weber: Perpetuum mobile; Tarrega: Prelude; Davidowsky: "Synchronism No.2"; Beethoven: Trio for 3 Flutes (Rampal). 12.05: Evi Maxouti, Cyprus, plays works by Chopin, Moschkowsky, Rachmaninov, Prokofiev, Satie; Rien-Brigitte & Catherine Soulem perform Prokofiev: Sonata opus 56. 13.05: Popular Classics. 16.10: Lasgo: Grand Motet; Du Pres: Mass "La-Sol-Fa-Re-Mi." 17.10 (Mono-repeat); "My Concert." 21.06: Choir Songs by Brahms & Roger (Muenchen); Chorales by Mendelssohn & Brahms (Krappe, organ). 22.04: Janacek Quartet plays Dvorak: Quartet opus 96; Janacek: Quartet No.2. 23.05: Late Evening concert (no details.).

MONDAY: 08.10: Sarro: Sonata; Tchaikovsky: Rococo-Variations (Rose); Haydn: Symphony No.47. 09.05: Malipiero: Violin Concerto (Gertler); Mendelssohn: Symphony No.4 (Abbado) 11.35: Beethoven: Adagio; Moritz von Hessen: Four-part Fugue; Schubert: Adagio and Rondo for Piano Quartet. 12.05: An Hour with the Prenin String Quartet. 13.05: Eden-Tamir, four-hands piano: Mozart: Sonata in C; Satie: Trois Morceaux en forme de poire; Schubert: Fantasy in F minor. 16.10: Youth Orchestra "RIAS," Berlin-Petzel: Suite; Mozart: Flute Concerto, K.313; Blacher: Concert Music. 17.40 (Mono-repeat): Quiz. 21.06: Radio Music Club from Afeka. 23.05: Haydn: Divertimento No.3; Schubert: Moments musicaux, opus 94 (Hautzig).

TUESDAY: 08.10: Bach: Concerto for 2 Harpsichords in C minor; Haydn: String Quartet, op.1, No.4; Beethoven: Andante favori (Foldes). 09.05: Listener's choice: Schubert: 7 Goethe Lieder (Fischer-Dieskau); Symphony No.6 (Kertesz); — or — Chopin: Piano Pieces (Horowitz); Mozart Variations (Weissenberg). 11.35: Bibiana Goldenthal sings songs by Enescu & Honegger. 12.05 (repeat): programme on Maurice Ravel. 18.05: L. Mozart: Cassation in G; Tartini: Flute Concerto (Nicolet); Respighi: Arie Antiche ed Danze, Suite No.3. 16.10: Continuous Music. 17.20: "Musica Viva" — Yanis Xenakis: "Medea"; "Polytope." 21.06: JSO— Bach: Brandenburg Concerto No.6 (Klemperer); Mozart: "Don Giovanni"— Act Two (Cillario). 23.05: "Autobiographical Music" — works by Chopin, Tchaikovsky, Janacek, Smetana.

WEDNESDAY: 08.10: Chopin: Scherzo No.1 (Ashkenazi); Beethoven: Quartet, opus 59, No.1 (Quarneri). 09.05: Rimsky-Korsakov: Capriccio Espagnole; Prokofiev: Violin Concerto No.1; Ravel: "Daphnis et Chloe," Suite No.2 (Cantelli). 11.35: Miniatures. 12.05: Yaacov Shilo plays Sonata by Schubert; Y. Brahms, flute, Y. Lipsky, violin, O. Goldevsky, viola, perform Serenade, opus 141a, by Reger. 13.05: Popular Classics. 16.10 (Mono): Schubert; Quartet opus 29, in A minor (Janacek); Brahms: "Requiem" — Part Two (Barenboim-Edinburgh). 17.10 (mono): Art Song in instrumental music-No.4 (repeat). 22.05 (Mono): "Was it good or bad" — Berlioz, with Prof. A. Sachs, E. Berenson, Y. Alotin, Z. Imber (produced by D. Chen) — until midnight.

THURSDAY: 08.10 W. Schumann: American Festive Overture; Haydn: Concerto for Flute & Oboe (Rampal-Pierlot); Sessions: "The Black Maskers" Suite. 09.05: Rossini: "Wilhelm Tell" Overture (Fiedler); Copland: Symphony No.3 (Dorati). 11.35: Miniatures 12.05 (repeat): Y. Perlman & B. Canino: Bach: Sonata No.3; Rachmaninov: Vocalise; Ravel: Sonata; Paganini: 3 Caprices (from Salzburg Festival 1975). 13.05: Mozart: Symphony No.28 (Barshai); Martinu: Piano Concerto No.4. 16.10: JSO—Tchaikovsky: Concert Fantasy (Veronica Jochum-Foss); Kodaly: Concerto for Orchestra (Rudan). 17.10: J. Williams: "Cassandra" (Richmond-Williams); Shostakovich: Symphony No.1 (Friedman). 21.06: "New Sounds" — works by Laporte, Gorecki, Eloy. 22.05: Magazine. 23.05: Mahler's Third Symphony, Parts 4 & 5 (Ada Brodtsky).

TV Programmes

FRIDAY

3.00 "To Rome with Love." 3.30 Erev Shabbat Programme, 3.05 Shabbat Programme. 8.20 Weekly Magazine. 9.20 "In Tandem" — with Claude Aikens and Frank Converse. 10.50 "Julie Andrews Entertains." 11.40 News.
Educational: 8.15 Maths 7. 8.40 Literature 7-9. 9.05 Geometry 6. 9.25 Science/Physics 8. 10.00 Biology 10. 10.20 Citizenship 7. 10.45 Advice and Guidance 9. 11.05 Society and Culture. 2.00 For Kindergarteners. 2.16 Documentary. 2.30 Literature. 2.40 Film.
Arabic: 6.00 News. 6.02 Film. 7.45 News. 8.02 Programme Review.

SATURDAY

8.00 Hamavdil, 8.30 Mabat. 9.15 Mabat Sport. 10.15 "Columbo" 11.45 News.
Arabic: 6.00 News. 6.02 Cartoons. 6.15 Requests. 6.45 "East Side, West Side." 7.30 News.

SUNDAY

5.30 "Born Free." 6.20 Songs. 8.00 "That's My Secret." 8.30 "All in the Family." 9.00 Mabat. 9.30 "Justice" — "Reutman vs. Barash." 10.50 "Fall of the Eagles" — "The Appointment." 11.20 News.
Educational: 8.15 Literature 2-5. 8.40 Education. 9.05 English 8. 9.25 Citizenship 7. 10.00 English 9. 10.20 Science 6. 10.45 French. 11.05 Literature 7-9. 11.25 Maths 5. 12.00 English 10. 12.30 Advice and Guidance 7. 12.40 Biology 9. 1.25 Chess Lesson 8. 4.00 Handiwork. 4.15 "Chess-lesson 8," 4.37 "Youth Programme.
Arabic: 6.30 News. 6.32 "Elephant Boy." 7.00 Documentary. 7.30 News and Weekly Magazine.

MONDAY

5.30 Nature. 6.00 "Silence! T.V. Studio at Work." 8.00 "Petrocelli." 9.00 Mabat. 9.30 "Treasure Hunt." 11.30 News.
Educational: 8.15 English 6. 8.40 Maths 8. 9.05 Maths 5. 9.25 Improve your Hebrew. 10.00 Biology 9. 10.20 English 5. 10.45 Science 8. 11.05 Advice & Guidance 7. 11.25 Geometry 8. 12.00 Biology 10. 12.20 Maths 7. 12.40 Handiwork. 1.05 Science/Physics 7. 1.25 Music. 1.45 Society and Culture, 4.00 Story. 4.15 Science 8. 5.00 "Improve your Hebrew."
Arabic: 6.30 News. 6.32 Sport. 7.15 Projector. 7.27 Programme Review. 7.30 News.

TUESDAY

5.30 "Telepele." 5.50 Cartoon. 6.00 "George." 8.00 Youth Magazine. 8.30 "Morasha." 9.00 Mabat. 9.30 "Hawaii 5-0." 10.20 Moked. 11.10 Entertainment — "With Ann Margret." 11.50 News.
Educational: 8.15 Advice and Guidance 7. 8.40 English 5. 9.05 English 8. 9.25 Improve your Hebrew. 10.00 English 10. 10.20 English 6. 10.45 For Kindergarteners. 11.05 English 7. 11.25 Music. 12.00 English 9. 12.20 Maths 7. 12.40 Society and Culture. 1.25 Technology 9. 3.30 "Improve your Hebrew." 4.00 English 9. 4.20 Nature. 4.33 Story. 4.44 Technology.
Arabic: 6.30 News. 6.32 Innovations and Inventions. 6.45 Songs. 7.00 Family Magazine. 7.30 News.

WEDNESDAY

5.30 Circus. 5.40 "Disneyland." 8.00 "The Pallisers." 9.00 Mabat. 9.30 "Science and Knowledge." 10.00 "No Exit" — Jean Paul Sartre's play (1962) with Viveca Lindfors, Rita Gam and Morgan Stern. 11.25 News.
Educational: 8.15 English 6. 8.40 Literature 2-5. 9.05 English 7. 9.25 Improve your Hebrew. 10.00 English 9. 10.20 Science 2-5. 11.05 English 5. 11.25 English 8. 12.00 Biology 9. 12.20 Geometry 6. 12.40 Handiwork. 1.05 Electricity 10. 1.25 Music. 4.00 Story. 4.15 Maths 7. 4.35 Sir Francis Frake. 5.00 "Class Picture."
Arabic: 6.30 News. 6.32 "Clarence Drew" 7.00 "The Short Story." 7.05 "Know Israel." 7.27 Programme Review. 7.30 News.

THURSDAY

5.30 "Telepele." 5.50 Cartoons. 6.10 Puppet Show. 8.00 The Match of the Week. 8.50 Programme Trailer 9.00 Mabat. 9.30 "Kolbotek." 10.00 Documentary: "24 Hours with Rav Pakad Lushi." 10.40 "Alias Smith and Jones." 11.30 News.
Educational: 8.15 Maths 8. 8.40 English 6. 9.05 Maths 5. 9.25 Science 6. Citizenship 7. 10.20 English 5. 10.45 For Kindergarteners. 11.25 Science/Physics 7. 12.00 Music. 12.20 Science/Physics 7. 12.00 Music. 12.20 Science/Physics 8. 12.40 Maths 7. 1.05 French. 1.25 Technical Drawing 9. 3.30 "Improve your Hebrew." 4.00 Art. 4.20 English 8. 4.40 Technology 9. 5.00 Youth Magazine.
Arabic: 6.30 News. 6.32 Quiz. 6.45 "On the Agenda." 7.30 News.

On the air

HEBREW NEWS AND NEWSREELS
1st Programme: News: Today and Tomorrow: 8.00, 9.00, 10.00, 11.00, 12.00, 1.00 p.m., 2.00, 3.00, 4.00, 5.00, 6.00, 7.00, 8.00, 10.00, 11.00 and midnight.
Newsreels: Today: 7.05 p.m.
2nd Programme: News: Today and Tomorrow: 6.05 a.m., 7.00, 8.00, 9.00, 10.00, 11.00, 12.00, 1.00 p.m., 2.00, 3.00, 4.00, 5.00, 6.00, 9.00, 10.00, midnight and 1.00 p.m.
Newsreels: Today: 7.05 a.m., 1.05 p.m.
Galei Zahal: News: Today and Tomorrow: 6.00 a.m., 6.00, 7.00, 8.00, 9.00, 10.00, 11.00, 12.00, 1.00 p.m., 2.00, 3.00, 4.00, 5.00, 6.00, 7.00, 8.00, 9.00, 10.00, 11.00, midnight and 1.00 a.m., 2.00, 3.00, 4.00.
Newsreels: Today: 8.05 a.m., 6.05 p.m.
Tomorrow: 11.45 p.m.

ENGLISH NEWS AND PROGRAMMES
7.00 a.m. (4th programme and short waves); 2.00-2.30 p.m. (4th programme and short waves); 6.00 p.m. (4th programme); 8.00-8.15 p.m. (4th programme); 10.00-10.55 p.m. (short waves).

FRENCH NEWS AND PROGRAMMES
7.15 a.m. (4th programme and short waves); 2.30-3.00 p.m. (4th programme and short waves); 6.05 p.m. (4th programme); 8.15-8.30 p.m. (4th programme); 12.00-1.00 a.m. (short waves).
4th Programme — 407, 445 and 202 M.
3rd Programme (short waves) — 16, 19, 25, 31, 33, 41 and 49 M.

FIRST PROGRAMME
256, 522 and 221 M.
For details of music programmes, please consult the "Radio for Music Lovers" column on page 8.

TODAY
7.58 a.m. Opening. 8.10 "Morning Concert." 10.05 Song and Melody. 10.15 Programmes for Elementary Schools. 10.35 "Radiodea." 11.00 News in easy Hebrew. 11.05 "Ivrit La'am." 11.15 Programmes for elementary schools. 11.35 Music from Australia. 12.05 (Stereo) Jer. Symph. Orch. 1.55 Programme Trailer. 2.10 Mother and Child. 3.05 Kabbalat Shabbat. 4.10 "New Page." 5.05 (Stereo) "Afternoon Music." 6.30 Literary Magazine 7.05 "The Weekly Column." 8.05 "Me and My Prayer." 8.30 "Radio-Story." 9.05 Classical Request Programme (Stereo). 11.05 Music for day's end. 12.10 A Moment of Poetry. 12.13 Close Down.

TOMORROW
7.58 a.m. Opening. 8.05 "Morning Concert." 9.05 World of Science. 9.30 Musical Quiz 10.05 The Weekly Diary. 11.05 "Radio-Drama." 12.05 The Interview of the Month. 1.05 Music in a light vein. 1.55 Programme Trailer. 2.10 Mother and Child. 3.05 "Musical Encounters." 4.10 "Dvorak in America" 5.05 Yiddish Songs. 5.30 "The Open Microphone" 7.05 Bible Reading: Malachim A chaps 11 and 12. 8.05 "Hamavdil." 9.05 Opera. Alban Berg: "Wozzeck." 12.10 A Moment of Poetry. 12.13 Close Down.

SECOND PROGRAMME
451, 423, 256, 249, 355 and 340 M.
Today: 5.58 a.m. Opening. 6.00 Religious Service. 6.10 Gymnastics. 6.20 Musical Clock. 6.55 Programme Announcements. 6.59 "A Moment of Hebrew." 7.05 "This Morning." 7.35 "Hebrew Songs." 7.55 "Green Light." 8.10 Good Morning. 8.55 Announcements. 9.05 "Good Morning" (cont.) 10.05 "Here at Home." 11.45 "A Few Moments with ..." 12.05 Programme for the Worker and the Employer. 12.30 Hebrew Songs. 1.05 p.m. At Midday. 2.10 "Here, There and Everywhere." 4.10 "Weedend" — with Ammon Rubinstein. 5.05 "Travels with My Wife" - Sweden (repeat). 6.05 "On things above and things beyond." 6.55 Announcements. 9.05 "Stage and Screen." 10.05 Hebrew Songs. 11.05 Yaakov Agmon Entertains. 1.05 Close Down.

TOMORROW
5.58 a.m. Opening. 7.00 Religious Services. 7.10 Hebrew Songs. 8.05 Announcements. 8.10 Morning Tunes. 8.55 A. Alon's Corner. 9.05 Morning Tunes (cont.) 10.05 "Sound-track." 11.05 Hebrew Songs. 12.05 "Who and What in the Oriental Song Festival." 12.45 "Who, When, Where." 1.05 "California the Golden Land" 2.10 "Songs and Goals. 5.05 "Your Health." 6.05 "The Problem in Question." 6.30 Sports. 6.55 Announcements. 9.05 Sports. 8.20 Jazz. 10.05 Oriental Songs. 11.05 "Radiotek." 1.05 Close Down.

FIFTH PROGRAMME
445 M.
Today and Tomorrow: 6.58 p.m. Opening. 7.00 News. 7.05 Song and Melody. 8.00 News. 8.05 Song and Melody.

IMMIGRANTS' HOUR
457, 428, 249, 355 and 345 M.
7.00 p.m. News in easy Hebrew. Ivrit La'am. 7.15 Georgian. 7.30 Yiddish. 8.00 Ladino. 8.15 Mograbi. 8.30 Rumanian. 8.45 Russian. 9.00 Close Down.

GALEI ZAHAL
234, 230 and 220 M.
Today: 5.03 a.m. Morning Tunes. 5.58 Morning Prayer. 6.05 Morning Tunes. 6.55 Gymnastics. 7.05 Programme for Drivers. 7.55 Programme Trailer. 8.05 Zahal's Newsreel. 9.05 Requests. 10.05 "Warm and Tasty." 12.05 "Midday Star." 12.15 "Soldiers Ask Aga Answers." 12.40 "The Jewish Viewpoint." 12.55 "The Short Hassidic Story." 1.05 "With Yaffa Yarkoni." 1.55 Announcements. 2.05 "Marganit" Hit Parade. 2.55 Prophetic Portion of the Week. 3.05 "Three o'clock on Friday afternoon." 4.55 "Education in the Kibbutz." 5.55 Programme Trailer. 6.05 Zahal's Weekly Magazine. 7.05 "Didi Manosi's Short Friday." 7.35 Saturday's Talk. 8.05 Book Review. 8.40 Tunes for everybody. 9.05 "Saturday's Tea." 10.05 "A Very Personal Choice." 11.05 "Dancing Party." 2.05 Tunes in the night. 5.05 "Five-Five" — songs and tunes.
Tomorrow: 6.05 a.m. Saturday Morning. 6.58 Morning Prayer. 7.05 Saturday Morning (cont.) 8.05 "Sandwich." 9.55 Programme Trailer. 10.05 "Beautiful Songs." 11.05 Jazz. 12.05 "The Third Man." 1.05 "Personal Questions." 2.05 An Hour with Dalia Hertz. 3.05 "Songs of the Past." 4.05 "112 Juries." 5.05 "The Seven Muses." 6.05 "The Multiplication Table." 6.55 Programme Trailer. 7.05 An interview with Haim Kubersky, Director General of the Ministry of Interior. 7.53 "In Any Event." 8.05 "From One Subject to Another." 9.05 "Tradition, Tradition." 9.30 "Sergio Mendez and Brazil 77." 11.05 Folk Songs. 11.45 Zahal's Newsreel. 12.05 "Night Birds." 1.50 Bedside Story. 2.05 "We Don't Want to Sleep."

סינמטק
haifa cinematheque

*Hollywood in the thirties

Saturday, November 22	
NOW YOU SEE, NOW YOU DON'T	5.00 p.m.
*NINOTCHKA	7.00 p.m.
HOW I WON THE WAR	9.30 p.m.
*ALEXANDER'S RAGTIME BAND	11.30 p.m.
Sunday, November 23	
*ALEXANDER'S RAGTIME BAND	9.30 p.m.
Monday, November 24	
CRONACA FAMILIARE	7.00 p.m.
*THE WIZARD OF OZ	9.30 p.m.
HOW I WON THE WAR	midnight
Tuesday, November 25	
THE 14 — Director: D. Hemings	7.00 & 9.30 p.m.
Wednesday, November 26	
"M"	7.00 p.m.
SVENGALI	9.30 p.m.
Thursday, November 27	
IL CONFORMISTA	6.20 p.m.
LA GRAND ILLUSION	8.45 p.m.
HAROLD & MAUDE	midnight
Friday, November 28	
THE LONG GOOD-BYE — Director: R. Altman	3.00 p.m.

142, sderot hanassi, haifa, israel. tel. 80489

HANUKKA FESTIVAL of
THE JEWISH INSTITUTE FOR THE BLIND
THERE SHALL BE LIGHT
With: Gadi Yagil
Netanya Orchestra—Eitan Avitzur, conductor
(music on Jewish themes)
Giora Feidman—"Jewish Soul Music"
Performances by blind artists
Date: Monday, December 1, 1975
Time: 8.30 p.m.
Place: Binyenei Ha'ooma, Jerusalem
under the patronage and in the presence of
Prof. Ephraim Katzir,
President of the State of Israel
Honoured guest: Zevulun Hammer, Minister of of Social Welfare
Tickets at Cahana, Ben-Naim, and at the Institute,
Tel. 02-522211/2.

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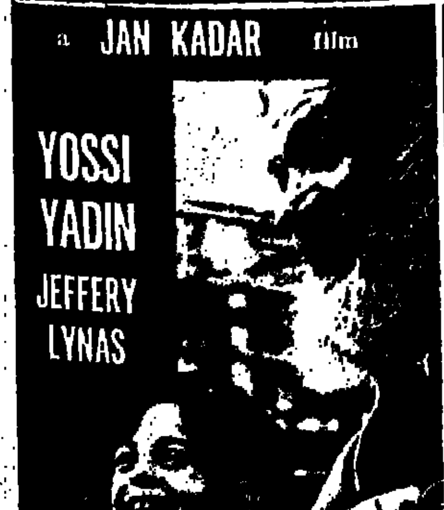
Sea Road, opp. Daniel Towers

Israel Theatres

Haifa Municipal Theatre
ROMEO AND JULIET
Tomorrow, Nov. 22, Haifa, 8.30
MOST CRUEL THE KING
Sun., Nov. 23, Kiryat Gat
TRIP
Tomorrow, Nov. 22, Tel Aviv, Bat-Dor
THE JOKER
Sun., Nov. 23, Mitzpeh Ramon

The Cameri Theatre
COMEDY OF ERRORS
Tomorrow, Nov. 22, 6.45 & 9.00
Sun., Nov. 23, 8.30 a.m.
Mon., Nov. 24, Ashkelon
Tue., Nov. 25, Gan Shmuel
Wed., Nov. 26, Haifa
CORIOLANUS
Sat., Nov. 29. Sun., Nov. 30

Habimah
Tomorrow, Sat., Nov. 22, 9.45
OF LIGHT-MINDEDNESS AND FRIVOLITY
Tomorrow, Nov. 22, Sun., Nov. 23
MOTHER COURAGE
Sun., Nov. 23, Mon., Nov. 24, 9.00
Tonight, Fri., Nov. 21
A. Kalan, "Habimah Here," 10.00
Habimartef: Poets' Night

Did you ever feel like hugging a movie?


"The film gets its real vibrancy from Yossi Yadin's superb, dignified performance" Daily News
lies my father told me
From Sat., Nov. 22 "DEKEL" Cinema, Tel Aviv

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5-Day Sinai Tour during HANUKKA
Departure from Jerusalem on November 30.
Also weekly departures from Eilat —
3-day Sinai Tours.
Please contact: Neot Hakikar, 28 Rehov Hamelech David,
Tel. 02-221624.

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T.A. 22/11, 24/11 26/11, 29/11
Haifa, Armon, 4/12
SHOWBOAT in English
Musical by Kern
LA TRAVIATA
T.A. 25/11
The new exciting production
LAKME
T.A. 30/11

DRIVE IN-CLUB
Tel. 477177
Tonight at 9.45
★ KIRK DOUGLAS
★ GIULIANO GEMMA
A Man To Respect
Tonight at midnight
★ ANNIE GIRARDOT
★ MIREILLE DARC
Il n'y a pas de fumee sans feu

BATSHEVA DANCE COMPANY
OPENING THE 1975/6 SEASON
World Premiere
Monodrama
Choreography:
Mirali Sharon
Israeli Premiere
The Green Table
Book and Choreography:
Kurt Jooss
The Burning Ground
Choreography: Gene Hill Sagan
TEL AVIV, Cameri Hall, Mon., Nov. 24, Tue., Nov. 25, Wed., Nov. 26, and Thur., Nov. 27, at 8.30 p.m.
JERUSALEM, Jerusalem Theatre, Monday, Dec. 1; Tuesday, Dec. 2, 8.30 p.m.
EIN GEV, Kinarot Hall, Thur., Dec. 4, at 9.00 p.m.
HAIFA, Municipal Theatre, Mon., Dec. 8, at 8.30 p.m.
BEERSHEBA, Keren Hall, Tue., Dec. 16, at 8.30 p.m.
GIVAT HAIM MEUHAD, Beit Sharett, Thur., Dec. 18, at 9.00 p.m.
NAHARIYA, Hod Hall, Mon., Dec. 22, at 8.30 p.m.
EIN HAROD ME'UHAD, Beit Zisling, Tue., Dec. 23, at 9.00 p.m.
Tickets on sale at:
TEL AVIV, Kastel and all ticket agencies, and daily at the Cameri box office. JERUSALEM, Cahana. HAIFA, Garber. NAHARIYA, David Services. BEERSHEBA, Hanaava and at the box office on the evening of the performance.
REGISTRATION HAS OPENED FOR SUBSCRIPTIONS FOR THE 1975/6 SEASON AT THE OFFICES OF BATSHEVA DANCE COMPANY, 9 SDEROT HAHASKALA, TEL AVIV, AND AGENCIES.

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GEORGE HAMILTON
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JACQUELINE SUSANN'S
ONCE IS NOT ENOUGH
4.30, 7.10, 9.30

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CLAUDE CHABROL's film
DIRTY INNOCENTS
ROMY SCHNEIDER
ROD STEIGER

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EXODUS
PAUL NEWMAN
EVA MARIE SAINT
RALPH RICHARDSON
PETER LAWFORD
LEE J. COBB
Sat., 5.15, 9
Weekdays 4.30, 8.30

CINEMA ONE Tel. 57952
SUNDAY IN THE COUNRY
4.30, 7.15, 9.30

CINEMA TWO
2nd week
DIRK BOGARDE
CHARLOTTE RAMPLING
THE NIGHT PORTER
10, 12, 2, 4, 8.15, 10.15

CINERAMA
8th week
Expect all that the motion picture screen has never dared to show before. Expect the truth.
MANDINGO
7.00, 9.30

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YOSSI YADIN
Lies My Father Told Me
7.15, 9.30

[redacted]
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at 8.30
The greatest comedy cast in the funniest comedy film! funniest comedy film! THE MARX BROS.
A NIGHT IN CASABLANCA
at 7.15, 9.30
ISRAEL PREMIERE
★ CHARLES BRONSON
★ JILL IRELAND
THE VALDEZ HORSES

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RACE WITH THE DEVIL
PETER FONDA
WARREN OATES
Adults only
4.30, 7.15, 9.30

GAT Tel. 267885
2nd week
THE DAY OF THE LOCUST
DONALD SUTHERLAND
KAREN BLACK
BURGESS MEREDITH
6.30, 9.15
Adults Only

GORDON Tel. 244373
18th week
MY MICHAEL
EFRAT LAVIE
ODED KOTLER
Sat. 7.45, 9.45
Weekdays 4.30, 7.30, 9.30

HOD Tel. 220226
CHARLES BRONSON
THE VALDEZ HORSES
4.30, 7.15, 9.30

LIMOR Tel. 260773
6th week
HENNESSY
ROD STEIGER
LEE REMICK
4.30, 7.15, 9.30

MAXIM Tel. 287457
7th and last week
APPASSIONATA
VALENTINA CORTESE
GABRIELE FERZETTI

MOGRABI Tel. 298881
2nd week
BITE THE BULLET
GENE HACKMAN
CANDICE BERGEN
JAMES COBURN
4.30, 7, 9.30

OPHIR Tel. 613321
DAVID NIVEN
YOSHIRO MIFUNE
PAPER TIGER
4.30, 7.15, 9.30

ORLY Tel. 284025
5th week
ISRAEL PREMIERE
DIRK BOGARDE
CHARLOTTE RAMPLING
THE NIGHT PORTER
4.30, 7, 9.30

PARIS Tel. 236605
2nd week
THE SECRET
JEAN LOUIS TRINTIGNANT
MARLENE JOBERT
PHILIPE NOIRET
10, 12, 2, 4, 7.15, 9.30

PEER Tel. 448795
ISRAEL PREMIERE
4th week
GLENDA JACKSON
MICHEL CAINE
HELMUT BERGER
in Joseph Losey's film
The Romantic Englishwoman
4.30, 7.15, 9.30

Jerusalem Cinemas

Commencing Saturday, November 23

ARNON Tel. 224829
BRIGITTE ARIEL
as
EDITH PIAF

CHEN Tel. 222955
Marcello Mastroianni
Oliver Reed
DIRTY WEEKEND

EDEN Tel. 223829
THE TOWERING INFERNO

EDISON Tel. 224056
LUNG PIE
(Bruce Lee's brother),
TUNG LEE
THE IRON PROFLIGATE
in Colour

HABIRAH Tel. 232366
HARDY KRUGER
DAVID NIVEN
PAPER TIGER

JERUSALEM
7th week
Scenes From a Marriage

MITCHEL
Rehov Strauss
JOHN MCENERY
OLIVER REED
ONE RUSSIAN SUMMER

ORGIL Tel. 234176
BURT REYNOLDS
THE MEAN MACHINE

ORION Tel. 22914
BRIAN KEITH
CANDICE BERGEN
SEAN CONNERY
THE WIND AND THE LION
4, 6.45, 9

ORNA Tel. 224733
WILLIAM HOLDEN
PETER FONDA
OPEN SEASON

RON Tel. 234704
5th week
DIRK BOGARDE
The Night Porter
4, 7, 9.15

SEMADAR
WALTER MATTHAU
JACK LEMMON
The Front Page
6.45, 9

RAMAT AVIV
ON THE WATERFRONT
MARLON BRANDO
ROD STEIGER
also at 4.30 on Tues.

ROYAL Tel. 55851
SHIP OF FOOLS
LEE MARVIN
JUDY SEGAL
4.30, 7, 9.30

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3rd week
LA CUGINA
STEFANIA CASINI
Adults only
4.30, 7.15, 9.30

TEL AVIV Tel. 281181
BURT REYNOLDS
CYBILL SHEPHERD
AT LONG LAST LOVE!
Cole Porter's music & lyrics
4.30, 7.15, 9.30

TOHELET Tel. 443950
2nd week
Mel Brooks' Picture
THE PRODUCERS
GENE WILDER
4.30, 7.15, 9.30

ZAFON Tel. 445085
8th and the last week
PIERRE RICHARD
in
LE RETOUR DU GRAND BLOND
4.30, 7.15, 9.30

Herzliya

TIFERET Tel. 985711
THE SEDUCTION
7.15, 9.15

DAVID Tel. 984021
2nd week
The Godfather Part II
Sat., 5.30, 8.45
Weekdays, 1 performance only: 8.30

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2nd week
Expect what the motion picture screen has never dared to show before.
Expect the truth.
MANDINGO
7, 9.15

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Commencing Saturday, November 22

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2nd week
BRUCE LEE
in his first picture which made him a legend
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In Colour
For Adults Only
Perfs. 4.00, 6.45, 9.00

ARMON Tel. 664348
2nd week
The most wonderful picture ever screened
CORNEL WILDE in
SHARK TREASURE
Perfs. 4.00, 6.45, 9.00

ATZMON
RICHARD SULLIVAN
JILL ADAMS
in a sexy comedy
CAN YOU KEEP IT UP FOR A WEEK?
For Adults Only
Perfs. 4.00, 6.45, 9.00

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6th week
The most magnificent and spectacular film ever shown on the screen
CECIL B. DE MILLE'S
The Ten Commandments
with CHARLTON HESTON
and YUL BRYNNER
Owing to length perfs.:
Saturday, 7.30
Week, 4.00, 8.00

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From Friday
six nonstop perfs.
YVES MONTAND and
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Fellini's great production
AMARCORD
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GENE HACKMAN
in Francis Ford (The Godfather) Coppola's
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First Prize
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RICHARD DREYFUSS
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in a great film
The Apprenticeship of Duddy Kravitz
Perfs. at 6.45, 9.00 only
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ODED KOTLER
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in a most successful Israeli film
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No complimentary tickets
Perfs. 4.00, 6.45, 9.00

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9th week
One of the best film of the year
BILLY WILDER'S
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with JACK LEMMON
WALTHER MATTHAU
In Colour
Two Nightly Perfs 6.45 9.00

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DIRK BOGARDE and
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in the year's most controversial film
NIGHT PORTER
In Colour
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JACK LEMMON and
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in a lovely production
The Prisoner of Second Avenue
All Week 6.45 9.00

Ramat Gan Cinemas

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AL PACINO
ROBERT DENIRO
Sat., 6 and 9
Weekdays, 5.00, 8.45

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NIGHT PORTER
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Adults only
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Les Bidasses s'en vont en Guerre
Starring the Gay Chariots
4, 7.15, 9.30

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From Sunday
Once upon a time in the West
HENRY FONDA
CHARLES BRONSON
CLAUDIA CARDINALE
7.15, 9.30

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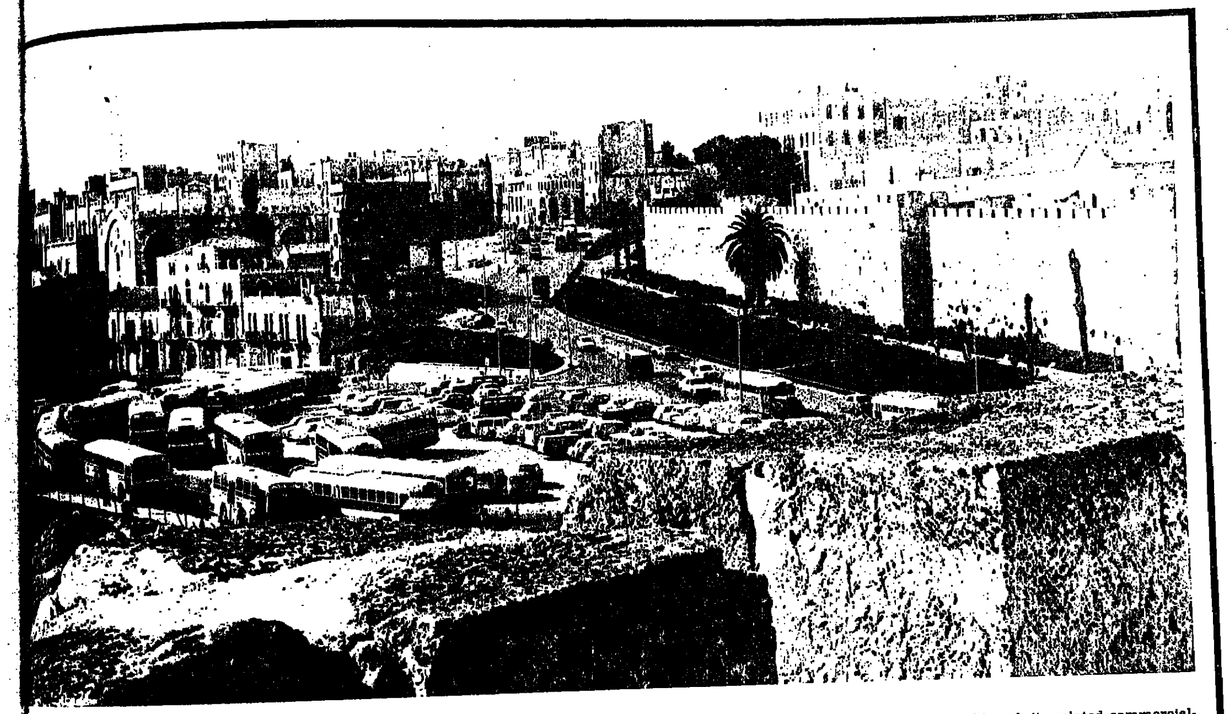
2nd week
JULIANO GEMMA
THOMAS MILIAN
ELI WALLACH
SAMURAI
Cinemascope, in Colour
7.15, 9.30

Petah Tikva

SHALOM
REVOLVER
OLIVER REED
Adults only
7.15, 9.30
Tues., at 7.15 only
Mats. 4.30 RITA LA ZAZARA



00 metres and cover it with a pedestrian platform between the Citadel and Zahal Square. The road would not be a tunnel, because a gap would be left between the pedestrian platform and the city wall to admit light into the roadway below. This underground through-route would also provide access to a large underground parking terminal outside Jaffa Gate. This two-level solution would put an end to the present situation where pedestrians and vehicles vie with each other and National Park land is turned into parking lots.

Objectors, however, believe its defects outweigh its virtues. A goodly percentage of those who approach the Old City will continue to do so in vehicles. To plunge them underground precisely at the point where a classic view of the Old City opens up before them is an injustice. Even for pedestrians, they say, the solution is a poor one because they would be cut off from the city wall by a ditch emitting noise and petrol fumes.

The panel of architects which advises the local planning authorities terms the Safdie-Weill solution grandiose and recommends that the road remain at street level with access provided to underground parking. The Municipality's own Planning Department suggests as a possible alternative sinking the road somewhat (in order to separate it from the pedestrian walk) but not covering it.

CONFRONTED with these strong objections, the Municipality asked two prominent architects, Yaacov Rechter and Ulrik Plesner, to study this aspect of the plan. Their conclusion prompted Deputy Mayor Meron Benvenisti's planning subcommittee to recommend approval of the covered roadway concept to the full committee.

Plesner-Rechter see the two-tier concept not only as an acceptable compromise but as an idea with its own merits.

"From the pedestrian level, the effect will be similar to that in Caesarea where one sees the old wall across a moat. From the motorists' point of view, the drive along the foot of the wall with a rich garden creeping up the slope will be an exciting experience."

They recommend, however, reducing the tunnel effect by providing large overhead openings and planting trees at street level so that it is more like "a shady road under a deck." Say the two architects:

"Arriving at the Jaffa Gate terminal by car under the (pedestrian) deck is a concept which we wholly accept as being the best way for modern life to come to terms with the Old City. Such a terminal, if beautifully done, can be a great addition to Jerusalem."

Besides the ditch, there is also considerable opposition to the two underground entrances which, whether the roadway is a tunnel or not, will look like tunnel entrances, with dark, gaping mouths.

Indicating their own reservations about the entrances, Safdie and Weill propose to shield the northern one from view by siting it behind the former East Hotel on Rehov Koresh rather than on Jaffa Road itself. The planners would like some small structure to be built on the East site in order to provide this shield.

Traffic engineers object to Koresh because cars exiting from there would have to make a sharp, steep turn to get to Zahal Square but Plesner-Rechter favour it. As for the southern entrance to the roadway, Plesner-Rechter recommend an architectural softening in order not to have it compete visually with Jaffa Gate and David's Tower. The director of Karta, Eliezer Ronen, says this has been accepted.

The plan also calls for a 400-metre tunnel for vehicular traffic running from King David Street to Jaffa Road. This has aroused less criticism.

In the Jerusalem Master Plan of 1968, the heart of the Mamilla district is given over almost entirely to a large-scale road system. "Highway Number 1," the proposed new north-south road alignment, would be 45 metres wide in order to permit six traffic lanes and two service lanes. In addition, there was to be a large cloverleaf interchange linking this road to an east-west road coming from the direction of Rehov Agron. The highway proposal has now been put off to the indeterminate future. If it is ever built — and most planners and city officials hope it isn't — it is to be tunnelled beneath the entire Mamilla district.

SAFDIE-WEILL propose to triple the total amount of floor space in the Mamilla district (including underground) to 155,000 sq.m. In doing so, say the critics, the planners are creating a dominant mass that competes visually with the Old City Walls. In addition, they claim, developing Mamilla to this extent will siphon commercial development away from the rest of the central business district for at least 15 years leaving the centre of the city a neglected appendage.

A study by municipal planners several years ago concluded that Mamilla should accommodate no more than 75,000-102,000 sq.m. of floor space. Safdie-Weill reply that an economic study by leading American consultants showed that market demand in Jerusalem would permit the development of 250,000 sq.m. of space in Mamilla; but because of visual considerations, they are limiting themselves to 155,000 sq.m.

LET US CONSIDER some of the other aspects of the Safdie-Weill plan:

• Pedestrian Arcade: the heart of the "living bridge" concept. It would run along the alignment of the present Mamilla Road above the tunnelled vehicular road to a plaza outside Jaffa Gate. The arcade would be commercial, constituting an extension of the Old City *shuks*. It would also provide services for the Old City, such as banks and postal facilities.

The one-storey arcade would be below ground level. An early thought of making it an enclosed, air-conditioned shopping mall was abandoned by the planners. Instead, it will be open to the sky. On the principle that shopping streets require "anchors," two department stores are called for — off King David Street and at the Mamilla-Jaffa junction.

• Jaffa Gate. The four-storey underground structure would have separate parking bays for taxis, tourist buses and private vehicles — 1,000 spaces all told. (Space for another 1,000 vehicles is provided elsewhere in the Mamilla district, also underground.) Escalators would take people up to ground level and elevators would lift goods trucks in for the Old City. Fitted into the slope around the parking areas would be 15,000 sq.m. of commercial and office space.

• National Park. The planners propose to build on 10 dunams within the park and to create an equivalent amount of parkland within the district itself in the form of a green wedge extending from the National Park to Independence Park. To accomplish this, the upper end of the Hinnom Valley would be deepened by 15 metres in order to remove the fill which has accumulated over the centuries. A main theme of this strip would be fountains and pools, emphasizing its location between the ancient reservoirs of Mamilla and Birket el-Sultan.

This part of the plan is welcomed by everyone; but the local planning subcommittee has called for the elimination of all above-ground building proposed by Safdie-Weill in the park, which constitutes 20 per cent of the total floor space in the project. The underground terminal outside Jaffa Gate would be permitted, although its related commercial-office space would be somewhat reduced.

DEVELOPMENT of the entire site is expected to take at least 15-20 years and fears have been expressed that this sensitive area might become a vast, unsightly building site throughout this period. Eliezer Ronen of Karta says this will be avoided by dealing with one section at a time, leaving the rest undisturbed.

An equally serious question is how Mamilla is to be prevented from becoming a lifeless no-man's-land again during this lengthy period. Of the 350 garages and other enterprises in Mamilla when it was expropriated, three-quarters have already been evacuated, and the rest will be within two years. Of the 350 families living there, 40 per cent have already moved out. But Mamilla Road and the numerous side streets threaten to take on the appearance of a ghost town. One councilman has suggested that the stores on Mamilla Road at least be rented out until the bulldozers are ready.

In the end, the fate of Safdie-Weill's ambitious proposal may hinge not on its merits as a physical plan but on political and economic considerations over which they have no control. At this week's City Council meeting, voices were heard calling for investment of limited development resources not in Mamilla but on the fringes of the city, where they would help anchor more firmly the Israeli presence in East Jerusalem. Others expressed the fear that by concentrating resources on Mamilla, much-needed development in West Jerusalem would be seriously retarded for many years to come.

The Safdie-Weill plan seems likely to be approved by the full committee, albeit trimmed and somewhat altered. But between approval and implementation, there will still be a considerable way to go.

WOMEN

Israel's policewomen celebrated their fifteenth anniversary as part of the regular police force yesterday. YITZHAK OKED finds out how they go about their duties, from traffic direction to drug investigation.

WHEN YOU find a uniformed female sticking a parking ticket behind your windscreen wiper, you're generally far too angry to notice what she looks like. But when you come to think about it later, you'll probably remember that she was young and good-looking. For those seem to be two of the characteristics of a very large proportion of Israel's 1,022 policewomen. Small wonder, then that almost a third of them are married — many of them to policemen.

This sometimes causes problems, especially when there is a baby at home. Papa detective is at home babysitting while mamma is on duty at the police station. Suddenly papa is called out on a job. Baby is taken to the station, where mamma must keep a watchful eye on both baby and work.

The organizers of this week's anniversary celebrations designed them to coincide with International Women's Year. But the truth is that the police force does not need this tie-in, since it is one of the few equal-opportunity employers in the country. Policewomen receive the same pay as their male equals and do almost all the same jobs.

Sgan Nitzav Naomi Shadmi, Chief Superintendent of policewomen in the Tel Aviv district, who joined the force 15 years ago with the first group of 24 girls, is the officer mainly responsible for its success and for the good name the policewomen carry today.

S/N. Shadmi admits that hers was no easy task. She decided to attack the male fortress not by demanding rights, but by proving that her girls could carry out any duties they were called on to perform. They started out in the traffic section, and today the by no means easy tasks involved are mainly in their hands. Their success here gradually opened the doors to virtually all sections — investigation, intelligence, juvenile delinquents, drugs, prostitution, prosecutions and so on.

All police courses, from the basic training *(Hironut)* to officers' and specialized courses (such as drugs interrogation) are now co-ed. Last year, nine women participated in the officers' course. Seven of them were married; one of them was the mother of a two-year-old girl. For the nine months of the course, they only saw their families during their weekend leave.

S/N. Shadmi emphasized that when a policewoman decides to go on such a long course, and sacrifice so much, it means that she is not thinking of leaving the force tomorrow but of making this her profession.

SHE HERSELF, married and the mother of a 20-year-old son and a 17-year-old daughter, practises what she preaches. She knows that it is not easy to be both a working policewoman and a housewife and mother, and that it demands a strong character. But she drills it into any girl contemplating marriage that she must not let her work harm her private life and vice versa.

The Government should do more than it does at present to help married women generally to go out to work, she says. There are not enough all-day creches although here policewomen are lucky for they have priority at Wizo and Irgun Imahot Ovdot creches.

She admits that without the cooperation of husband and children, it would not be too easy to continue working.

Sgan Nitzav Naomi Shadmi.

"They must meet you halfway," she says, "and you must let your family be part of the experience. You must tell them about your work, and let them feel they are participating in it."

Summing up the difference between 15 years ago and today, S/N. Shadmi says that now, everyone—in and outside the police — takes the policewoman for granted. She no longer hears the question, "What is such a nice Jewish girl doing in such a profession?" The good name the policewomen have is due to the girls themselves, who are "just excellent." This is because every applicant — and there are great numbers of them — is very carefully screened, and those who, during the long training course, are found unsuitable, are sent home.

MEFAKEAH MISHNE Rivka Katan-Eden is a welfare officer for delinquents in the Tel Aviv police district. She is a new breed of policewoman — a professional with a university degree. She joined the force because the prevention of juvenile crime appealed to her. She is married, and in a few weeks will be going on maternity leave. But she has no intention of giving up a job in which she deals with about 300 cases a year.

Many of the cases are hopeless from the start, and Inspector Eden puts most of her effort into those which have a better chance of success — the juveniles taking their first steps in the world of crime. She visits the Abu Kabir lock-up nearly every day and soon picks out the beginners. She tries talking to them, and in many cases succeeds in persuading them to try a new life.

One of the cases she will not forget is that of Miriam, a 15-year-old girl, who ran away from an apparently good home. Inspector Eden was put in charge of the investigation, and Miriam was eventually found one evening with a group of prostitutes. Talking to her M/M Eden discovered that the root of the trouble was a very strict father, who did not let her go out with boys, and did not seem to understand her.

Miriam was persuaded to return home, and both she and her father seem to have learnod something from the experience. A few weeks ago, the girl phoned to tell Inspector Eden that she had just completed a hairdressing course, and to say "thank you for saving my life."

This is the sort of phone call that gives her courage to go on with her job.

"Sometimes you just ask yourself what kind of world are we living in? You get some young girls, maybe not more than 15, you try to question them about their homes and they clam up. Finally they agree to talk — on one condition: that you will not force them to return home. Why? One tells about the way her father abuses her sexually every night, another about her older brother doing so."

In such cases she tries to find a foster home and a vocational school for the girl. But if the girl has been working too long in prostitution and has started to take drugs, then the chances of saving her are very slim.

SAMAL RISHON YONA YEHIE, petite and very attractive, has been serving in the force for nine years. She was brought to Israel from Yemen as a baby, and her family weren't too anxious for her to go into the police. She is typical of the policewomen who have climbed the stairs of jobs and promotions the hard way, step by step. With three years of high-school education, she started out in the patrol section. From there she transferred to a drivers' course, which landed her a job in the elite central detective unit of the Tel Aviv district. Her bosses recognized her qualities and soon took her off the wheel.

Sergeant Yehie started her detective work in the pickpocket detachment. Her boss there saw me interviewing her and told me, "Yona is modest, so let me tell you she was tops, one of the best pickpocket sleuths we had." He pointed to a small scar on Yona's face "She got that working for me," he said.

She had tracked down one of the most notorious pickpockets in Tel Aviv, a very heavily-built woman who would walk around carrying a large bag in each hand. On either side of her would be one of her small twin sons, who had been taught how to pick a pocket and drop the wallet or money into mum's bag. When Sergeant Yehie caught one of the twins red-handed, the woman clouted her in the face with one of the bags.

Today, Sergeant Yehie is working in the drug detachment. This job was once an exclusively male preserve, but she and a very small number of policewomen have penetrated it, and according to their superiors they are doing a very good job.

The drug detachment is no place for a squeamish girl. What makes someone as fragile-looking as Sergeant Yehie join it?

"I know this might sound like *Zionut,*" she says bashfully, "but after seeing the addicts and how broken down they are you just don't need any prodding, you're willing to do anything and everything, including working overtime and more than that, to be able to nab some pusher or illicit drug dealer."

She told me how, just a week ago, she had helped to catch a pusher injecting morphine into a woman addict. A team had staked out his home, and when they saw this blonde woman, whom they knew to be an addict, walk in the door, they acted.

Wasn't it difficult or dangerous for her to participate?

"No" says Sergeant Yehie, in a slightly insulted tone. "I was part of the team and no one would have thought of leaving me behind. Being a woman, I took an active part in the raid, quietoning down the blonde. If a man had had to do it, he might have been scratched and kicked. I went up to her and smiled, talked calmly, and quietened her down before she got too excited."

Sergeant Yehie also played a part in last month's large haul of a cache of hashish worth IL100,000 in which three women were among those arrested.

She finds her job interesting, but not as glamorous as it looks in TV crime series.

"There the police have 50 minutes to solve the case; with us it takes longer, sometimes days, weeks or months. Most of our work is standing or sitting, staked out, both day and night. Sometimes it can be very boring."

One veteran policeman, seeing me walk out of S/N Shadmi's office, asked me what I had been doing there. When I told him, he said, rather as if he were giving me an order:

"Write a nice article about them, they deserve it. I wouldn't be surprised if in a couple of years from now they are running the show. Who knows, maybe if they decide one day to do an Israeli TV series like Kojak, they'll pick a woman for the star part."

Prolonged ovations

Ephraim Kishon

THE GREAT historical drama ends with the epic battle of Chateaubriand and the death of King Louis XX; the curtain rings down and the battle between the audience and the theatre is on. Here and there people are clapping hands, with strong reservations for the time being, as is customary with first-night audiences who have not yet decided whether they enjoyed themselves or not.

Isolated pockets of rhythmic applause denote local concentrations of relatives, while the rest only feign applause without actually generating any noise, their palms arrested through a precisely controlled operation of the arm muscles, at a distance of 0.5 mm. from each other. As a matter of fact, nobody, except for relatives, would applaud in the dark, with the director unable to watch them through the tear in the scenery Mundek the stage-hand had torn that morning with his bicycle.

The battle will be decided in the light.

Behind the curtain, the actors are being orchestrated for the homage-gathering routine by Miracle Zelig, the famous wire-puller who studied curtain-call management and audience-taming for two years in Stuttgart.

The janissaries come out and take their bow. Cautious applause. Next comes Danton-Robespierre, the revolutionary who chopped off the King's head. He bows. Listless applause. Then, Mme. Recamier, the King's mistress. The applause seems to increase. An encouraging sign. Carry on. With a wave of his hand Zelig calls off the janissaries, who are now in the way, and throws in Philipon, the court jester. The trick works. Strong applause. Now quickly: King Louis XX with St. Bernadette! Stormy applause. Zelig counts to ten and gives the take-off signal to the Angel of Death, the favourite of the audience. The Angel comes out all by himself and takes a deep bow. Thunderous applause. A great victory is in the air. Curtain — quick. Zelig counts to fifteen: Open!

IN THE SECOND ROUND, Zelig regroups his forces and changes the strategy. He opens with pairs. Philipon with Danton-Robespierre. Good applause. The pair returns to jump-off positions. In their place: King Louis XX with Mme. Recamier. But what's happening? The applause does not increase. Somewhat alarmed, Zelig hurries to reinforce the pair: St. Bernadette. The trio bow. Stronger applause, but not as strong as expected. The Angel of Death pounces. A dignified bow. Again he has saved the situation, loud and clear cheers. The curtain closes. Quick confab between Zelig and his assistants. Open!

THE THIRD CURTAIN, the critical curtain. A new make-up. In a single line: the jester — the King — Danton-Robespierre. Very effective: loud and rhythmic applause. Men — back. Bernadette, out! For the first time by herself. The applause does not abate, which in this delicate situation may be considered an achievement. Now a daring combination: Philipon the jester with King Louis XX. Applause. Quickly back, this was not very successful. Bernadette and Mme. Recamier. A risque combination. Clapping. Back. Danton-Robespierre alone with the flag. Weak applause. Danger! A red light starts blinking: Zelig decides to throw in the Angel without further delay. Acceptable applause, but an inherent warning against an overdose of the Angel of Death.

THE CURTAIN CLOSES and immediately reopens. There is no time to lose. Philipon opens with Louis XX. Weakening cheers from the first row. Many spectators are already elbowing their way to the exits. Zelig is doing some real acrobatics: the Jester and the King embrace! Loud bravos. Philipon removes his wig and does a comic bow. The applause weakens. The Angel of Death again rushes to the rescue: he kisses the hand of Mme. Recamier. Limp clapping.

At the last moment Zelig sends in the director. Bows and curtsies, with the director at the centre. The applause grows. Thank goodness. The director and the Angel of Death clinch in a warm *abrazo*. Superbly effective. Now a fresh element: the composer of the background music. The musician is all ready to go, but Zelig delays him for a few seconds to increase the tension somewhat. Now! Hurry! The composer stumbles in the direction of the light. Many in the audience think he is the late playwright. Nice applause. The director shakes the composer's hand. Acclamation! By mistake, the director kisses the hand of Louis XX. Deafening applause.

ZELIG takes advantage of the golden opportunity, closes the curtain half-way and reopens it lightning-fast. The fifth round! Must get some rhythm into proceedings, some tempo. Jester — Madame — director — Angel — Bernadette — Danton-Robespierre — composer — Angel of Death in a chain reaction. Applause. A few individual combinations, like "Angel of Death — director," or "Bernadette — composer."

The applause is weakening markedly. Enough. They want to go home. Angel — director — Danton-Robespierre — composer. Almost nothing. Mme. Recamier... only the relatives are still clapping... Philipon does yoga exercises... two claps... Angel of Death... nothing... The end... Curtain...

Nevertheless, not bad at all. Five-and-a-half curtain calls with sporadic cheering. Zelig had wrung out of the audience as much as was humanly possible.

From the Author's new satirical book "Nuts, Hams and Prompters"

MARKETING WITH MARTHA

RAG TIME

IT BEGAN when I got an invitation to a press conference on "imported cleaning rags." The invitation came from the importers of the German-made Vileda synthetic cleaning cloths and scouring pads. My reaction was a slight rise in blood pressure as I asked myself, "Who needs them?"

As I looked into the subject, I quickly discovered that most of the "wonder products" we find on housewares shelves do come from abroad. The scouring pads we commonly call "Scotch" — whether or not they are the original American "Scotch-Brite" brand — come from the U.S. or Germany or Italy (the cheaper ones are Italian). The synthetic cloths we use to wipe the kitchen counters may or may not be original Swedish "Wettex," but they are all apparently imports too.

Now Vileda is offering a wide range of wondrous cleaning rags for various tasks — from drying glassware to polishing the car. The synthetic dish-towel, which retails for about IL12, is one of the newest products to reach us, and is mooted to dry glassware without leaving lint or streaks. The other new Vileda offering is called "Starlet" — an all-purpose cleaning rag which is supposed to end the time-honoured practice of tearing up old sheets and clothes.

IF, INDEED, we need commercially-made cleaning rags, why can't they be manufactured here in Israel and save the foreign currency flow? I put the question to Mr. Eytan Goldstein, a partner in Golden Ltd. of Haifa and Yangol Ltd. of Tel Aviv, marketing companies which represent the firm of Vileda here. Israel is no stranger to textile manufacturing, I pointed out.

Mr. Goldstein insists that his marketing firm has no special preference for imported goods, and points out that Golden-Yangol holds the title "Outstanding Exporter" for the many Israeli items it sells abroad. But he says it would not pay to set up the costly equipment to make the synthetic cleaning rags here for our small local market. He contends that "three days of work per month with such machinery would be more than enough to supply the whole Israeli market." We could not, he feels, compete on the world market with the well-established European and American manufacturers.

VILEDA, with 83 factories in various European countries, is marking its 25th anniversary year. Cleaning rags are only one of its many lines. Its name comes from *Wie leder* — German for "like leather" — and scraps from its factories are used as raw material which gets pulverized to make the "non-woven cloth" for the cleaning rags. One could point out that Israel has a thriving industry in leather and synthetic leather, and perhaps our scraps could also be put to use if the House of Vileda were to open a branch factory here in Israel.

After all, the 25-year-old firm is owned by a German-Jewish family, the Freudenbergs. To its credit, it imports (through Golden-Yangol) polyethelene bags made in Israel in which to package many of its cleaning products. Those sold in Israel are packaged here. This "Israeli connection" should help to assuage our consciences if we do decide personally to purchase the imported Vileda cloths.

When it comes to the "Scotch"-type coloured scouring pads for pots and pans, Mr. Goldstein contends that his firm once tried to commission these from a local factory, and the results were "disastrous." He says the pads fell apart quickly and the colours "bled." Today, Goleden-Yangol imports the scouring padding in a giant roll from Vileda. For its "Golden Scour Pads," the company buys locally-made foam-rubber sponges and has them glued onto the imported scouring material. Unfortunately, in my experience, the glue used here does not hold too well, and the scourer comes loose from the sponges.

One of the most enticing of the new Vileda products here is the line of no-iron tablecloths. The fabric looks and feels like paper, but it is 100 per cent nylon, said to be very tough and able to withstand countless machine launderings. The patterns are bright and modern. The most popular size, 130 x 160 cm., has a recommended price of IL80.

I MUST CONFESS that the Vileda cleaning rags I have tried out at home are very convenient to use. I am especially impressed with the Window Cloth (retailing at about IL11.30). I am one of those who finds it hard to clean windows without streaking them. The kitchen window I cleaned with the Vileda cloth and a bit of dish detergent came out sparkling with a minimum of time and effort. My cleaning woman also did my other windows in less time than usual with the Vileda rag.

Personally, I was not so impressed with the Floor Cloth (IL13.95) and don't really see its advantage over the old-fashioned *spanja* cloths made in Israel.

Truth is, of course, you *can* do the jobs around the house with traditional local materials. Mrs. Hava Eylon, of the Israel Consumers' Association, feels our economy, both national and personal, cannot today "afford the luxury" of these imported items. For window-washing, she recommends household ammonia or purple alcohol with old crumpled newspapers. Other people may prefer a soft rag. "Wash windows in the shade, not in direct sunshine," she adds.

Vileda takes pride in its leather-like Car Cloth, and says it can be used damp without any detergent for repeated car washings. It retails for somewhat over IL15. I haven't tried it, but I did successfully wash a car the other day, roughly following the advice of the Consumers' Association auto adviser, Yehuda Smolinsky: Wash the car in the shade, and when the metal is cool. Use lots of water, but bear in mind that pails of water are more economical than a hose. Rinse first, then wash with water and a mild laundry or dish detergent. (I used Kem's Car Wash, produced in Ashdod — IL12 for a large, 600 cl. bottle). For rags, use old diapers if you have some. They are soft, and cheaper than the real chamoix leather often recommended for cars. Rinse again, and let the car drip-dry.

Mr. Smolinsky also suggests that if you find your car covered with dew in the morning, and wipe it off with a soft, dry rag, you get a very good quickie car wash. Since dew is clean, soft water, this makes sense.

MRS. EYLON recommends old diapers for all sorts of cleaning jobs at home, including wiping the kitchen counters — instead of buying the commercial Vileda Sponge Cloth, Wettex or the like. A survey in the Israel Consumer Council's *Ma Kidai* ("What's Worthwhile") recommended the original Swedish Wettex as the "best buy" in kitchen wiping rags. Vileda was not mentioned in the survey, but I find its Sponge Cloth at IL2.65 a good buy too. The Consumer Council magazine noted that years ago Israeli housewives achieved shining kitchens by using a dried, sponge-like plant called *loufa* which grew in the gardens of Tel Aviv. Perhaps we could revive the custom.

In the metal-pot-cleaner line, there are a number of local products. The "Nanas" stainless pot cleaner has been made since 1949 by Hootan Metal Works, Ltd. of Tel Aviv, under a knowhow agreement with the American product Kurly Kate. Mrs. Eylon does not recommend Nanas because the metal curls have a tendency to come loose and may remain in the pots — and the food. Personally, I do use it, but I try to rinse very carefully. Hootan also makes a steel wool called "Steve" — which rusts after a single use, unless you keep the pieces in a solution of water and real soap (not detergent).

As for the Vileda marvel dish-drying cloth, Mrs. Eylon and I recommend that housewives *not* dry their dishes at all. Mrs. Eylon says no matter how clean the towel is, you get more bacteria than if you let things air-dry. If you rinse in very hot water, you get a minimum of water spots on glassware. In my own experience, I find air-drying results in fewer broken dishes and glasses than if I towel-dry them.

Martha Meisels

CULINARY NOTES

Haim Shapiro

Do dem doughnuts

ACCORDING TO one authority on Jewish folklore, the custom of eating doughnuts on Hanukka is linked to the miracle which the holiday commemorates.

The pious Jewish housewife, recalling the Temple menora in which the oil was not consumed, wished to duplicate the feat. And, in fact, if you make your doughnuts well, they will hardly absorb any of the oil in which they are fried.

Following the publication of a recipe for *sufganiot* last year, many readers reported their proud results. Others, however, reported such disasters as jam leaking into hot oil, or a hard, rocklike end-product.

For 16 doughnuts, dissolve 30 grams of yeast in a little warm milk with two teaspoons of sugar. Melt a quarter of a package (50 grams) of margerine and add a quarter of a litre of milk. Warm, and mix in a beaten egg. When the yeast is frothy, add this as well.

Measure and sift three and a half cups of flour and a pinch of salt into a warm bowl. Stir the liquid into the flour until you have a thick, cohesive dough. Leave the dough, covered with a damp cloth, in a warm place to rise for at least two hours.

When the dough has risen, turn it out onto a floured surface and knead for a few minutes until it is smooth and satiny. With a knife, cut it into 16 equal pieces and roll each into a ball.

Using your fingers, spread each ball and fill with a very small amount of jam (one little coffee-spoonful will do). Pinch the dough around the jam to seal it in. If you are tired of the same old red jam, try using *povidl*, a prune puree which, besides being good, is one of the cheapest conserves on the market.

Let the doughnuts rise again on a floured surface for a good half hour. Heat two or three centimetres of oil in a frying pan, saucepan, or deep fryer, and fry the doughnuts gently, first on one side and then on the other. They should brown gently; if they get dark quickly, the oil is too hot.

After draining the doughnuts on newspaper covered by a sheet of clean paper, coat them with sugar. The simplest method is to shake them in a paper bag into which you have put some powdered or granulated sugar.

IT OCCURS TO ME

Hadassah Bat Haim

Praise progress

AFTER HAVING LIVED all our lives in various houses, it is taking us some time to settle down as flat dwellers. The transition is not only physical; it requires a change of attitude to accept that it is no longer possible to step out of the door and be at once in the world.

The main difference is in the disposal of the garbage. No longer is it a couple of steps from the back door to the dustbin and two more to the limitless beach, where at a pinch spectacular failures from the kitchen could be buried. Now we don't even have a back door. This means not only that we have no avenue of escape from unwelcome callers spotted through ground-floor windows from a hundred metres away, but also that all the rubbish has to be carefully collected into plastic bags and carried downstairs to a sealed container. Much more hygienic, we assure each other, and we soon establish a system of presenting each departing guest with a bag to get rid of as convenient.

Now that we are able to look right down on to the street, it's much easier to see what's going on than when we were shut away at the end of a long path and behind a clump of trees. We know which children are sent home from school, where the postman delivers the mail, who has people for lunch and, according to which middle-aged woman is hauling a playpen, whose grandchildren are coming to stay.

The dog, too, has needed time to adjust himself to a new life-style. He is always on guard from his vantage point on the verandah and becomes quite hysterical when a bird or a frog ventures onto the path below.

He cannot be convinced that they no longer constitute an invasion force that has to be repelled, and gets so excited that he often falls down the unexpected stairs to chase them away. As they seldom wait for his tardy appearance they are in less danger than when they used to challenge him from nose level.

If a sentimental nostalgia sometimes comes over us for our old ramshackle but highly individual home we remind ourselves of the sagging floors, the leaky roof and the rattling windows and tell each other that Progress is The Thing.

NON-HISTORY

MISREADING and misleading, Tel Aviv University's Professor Yonatan Shapiro has achieved the paradox of slinging mud at Berl Katznelson in a book published by Am Oved, the publishing house that Berl built.

Ahdut Ha'avoda, a workers' party established in Eretz Yisrael soon after World War I, was — if we are to believe Prof. Shapiro — a tightly-knit group of self-appointed power-greedy leaders. Berl Katznelson, David Ben-Gurion, Izhak Ben-Zvi and David Remez were some of the members of this dark fraternity. Their pattern of thought was Bolshevik, their strategy Machiavellian. They wriggled their way up by appealing, with adroit opportunism, to their prospective supporters' hopes and fears.

At first, they carefully avoided clear ideological definitions, so that everybody who hoped for a Jewish national and social renaissance could join them. With the arrival of a group of young *apparatchiks* from Russia in the mid-1920s, the erstwhile ideal of turning the entire society of workers into urban and village kibbutzim was watered down, to enable the ruling team better to maintain its grip on the city workers. Then the word "socialism" was added to the objectives of Ahdut Ha'avoda. The *apparatchiks* made deep inroads into the workers' groups, and acquired complete control of the Histadrut and, later, of the Zionist Organization.

The author has discovered the pattern for power-climbing in Maurice Duverger and Roberto Michels, but mainly in American social scientists whose works he quotes often. Having scanned at length the protocols of the Ahdut Ha'avoda conferences, Prof. Shapiro discovered many valuable pieces of the puzzle which he deftly inserts into the framework outlined by the sages of American Academe.

PROF. SHAPIRO chooses to ignore some elements of the problem. One cannot accept, for instance, his assumption that Katznelson and Ben-Gurion used National Revival as a sort of election gimmick. Jews flocked to Eretz Yisrael before and after World War I because they dreamt of the restoration of Jewish sovereignty here in the foreseeable future. To ignore this is simply to misunderstand everything that has happened in this country since the Return in the days of Ezra and Nehemiah.

The author contends that Katznelson omitted to state political objectives in outlining Ahdut Ha'avoda's aims because defence, police and justice were in the hands of the British administration. This is to ignore the nature of life in Eretz Yisrael under the Mandate. The mere mention of statehood institutions would have drawn the British and Arab police down on the Jewish workers' groups. But there was the Hagana — a clandestine, but none the less real, defence organization. And there was a rudimentary, but real, system of justice. A number of Jews whom the Hagana tried for treason were driven to suicide or were executed. However, the primary objective was to create a nation out of a motley of immigrants. This called for recognized institutions with executive powers.

THE POLITICAL scene in the Yishuv was secret in some ways. The British had outlawed the Communists. To mention them in public discussions was to invite the authorities to arrest and deport them. But the Communists, under various aliases, were very active, and they almost wrecked the founding convention of the Histadrut. Often, the real allegiences of many Ahdut Ha'avoda members remained unknown to their leaders until they emerged gradually in the course of routine dealings.

Prof. Shapiro alleges that the "New Immigrants" group, arriving from Russia in 1920, suffered discrimination at the hands of the older power group, as a result of which Gdud Ha'avoda (the Labour Battalion), an extreme Left faction led by "New Immigrant" Menahem Elkind, was driven towards the Communists. One is rather inclined to construe the evidence Prof. Shapiro himself has unearthed in the archives as indicating that Elkind was inspired by the *Yevsektsiya* — the "Jewish Section" of the Russian Communist Party — to establish a strong pro-Soviet group among Eretz Yisrael Jewry. The fact that Elkind was allowed to go back to Russia, and especially the fact that he was later made an editor of the *Yevsek* Yiddish paper *"Emess,"* indicate that he belonged to the *Yevsektsiya*. But Prof. Shapiro pictures Elkind as an innocent victim of Ben-Gurion's lust for power. And Prof. Shapiro does not see fit to mention that Elkind was ultimately deported by Stalin and died in a labour camp for lack of medical assistance.

Although the Soviet rulers openly and unequivocally condemned Zionism in any form, the dream of the Left-wing Po'alei Tzion (Labour Zionists) to find a way to the Russian Communist heart never died. It produced reverberations even among the Po'alei Tzion majority who maintained ties with the Zionist Organization, and served as a roof body for Ahdut Ha'avoda outside Eretz Yisrael. These influences worked on the body of nationalist Labour through men like Izhak Ben-Zvi and Shlomo Kaplanski. World Po'alei Tzion, controlled by persons living abroad, claimed authority to direct Ahdut Ha'avoda. Ben-Gurion prevailed with his insistence on the independence of the Eretz Yisrael party. And Kaplanski acknowledged his Left-wing convictions by moving to Hashomer Hatza'ir.

IRRESPECTIVE of the numerous political theories prevailing among Jewish workers in Eretz Yisrael of that time, the emergence of a politically and economically strong Labour body was due to practical considerations, not to ideologies. Nor to personal ambitions.

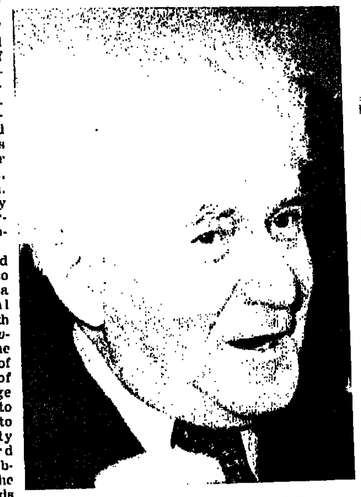
Twice in a decade the Zionist Organization failed to rise to the occasion in time of crisis. In 1910, a Zionist Commission, headed by the good-hearted Dr. Montagu David Eder, was powerless to provide a livelihood and hope for thousands of demobilized Jewish Legion soldiers. In 1926, in the wake of a severe economic crisis, thousands of small merchants and industrialists panicked and went back to Poland: the advice of the Zionist Organization, elaborated by a committee of economic experts, was to reduce development and discontinue new settlements.

Politics abhors a vacuum. The recognized leaders of the Zionist cause shone by their ineptitude. It was only natural that energetic young people who believed in their cause should make an attempt to infuse vigour into it. Their endeavours were recognized by Meir Dizengoff, a political opponent, who advised the Zionist Congress that only Labour could save Zionism from disaster.

STRANGEST of all of Prof. Shapiro's misreadings is his dismissal of the nationalist element as the leadership team's real motive. The Ahdut Ha'avoda "Bolsheviks" had brought with them from Russia, Russian-conceived ideas of Socialism and methods to achieve it, Prof. Shapiro contends. The fact that Soviet political thought can be traced to the ideas of French revolutionaries and German philosophers is immaterial here. The methods the Bolsheviks used, however, were "strictly native" — right out of the books of Ivan the Terrible and Peter the Great. Without the benefit of Lublianka execution cellars and Siberian labour camps, the Ahdut Ha'avoda "Bolsheviks" had to resort to the more gentle art of persuasion, some economic pressure, and the provision of services to keep the Zionist venture afloat. One is impressed rather positively by the gradual process of adapting extremist ideas to the facts of life. A compromise that assured advance was the essence of Mapai policy before Mapai came into being, in 1930, with the merger of Ahdut Ha'avoda and Hapoel Hatza'ir.

Ahdut Ha'avoda was by no means the only party in Eretz Yisrael based on Eastern-European patterns: all the parties were built on essentially the same pattern. Prof. Shapiro finds fault with a system that gives a few leaders at the top the power to nominate members of the executive councils, before they are elected. It is a corollary of the proportional system of election, which incidentally was dear to politicians in Kaiser Wilhelm's Germany. But a leadership must have the power to rule — that is, to be assured of a steady rank-and-file support for its decisions. This is not different in the British Parliament, whose members are chosen regionally and retain a certain independence of action. Political leaders, after all, must be able to try and shape the future; unlike university dons, who can shape the past only.

THE CASE of Prof. Shapiro, however, is complicated by the fact that he is not only an academic researcher but also an active member of a Left-orientated political party. One may suspect, therefore, that his misreadings of history are not a naive interpretation of the past, but a deliberate political attempt to undermine public trust in the establishment. Surely, as an historian, he must be aware that he is following in the steps of Menahem Elkind.



Founding fathers David Ben-Gurion, Berl Katznelson, Izhak Ben-Zvi, David Remez: a "dark fraternity"?

AHDUT HA'AVODA HAHISTORIT: Otzmato Shel Irgun Politi אחדות העבודה ההיסטורית: (The Old Ahdut Ha'avoda: The Organization of Power) by Yonatan Shapiro. Tel Aviv, Am Oved. 252 pp.

Sraya Shapiro

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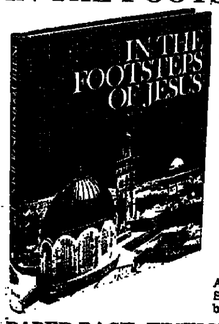

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Death of Poirot

CURTAIN — POIROT'S LAST CASE by Agatha Christie. Collins, London. 221 pp. £2.95.

THE DREADFUL LEMON SKY by John D. Macdonald. J.B. Lippincott, New York. 328 pp. $6.95.

THE PIOUS AGENT by John Braine. Eyre, Methuen, London. 252 pp.

A KILLER FOR A SONG by John Gardner. Hodder & Stoughton, London. 192 pp.

COP KILLER by Maj Sjöwall and Per Wahlöö. Pantheon, New York. 260 pp. $7.95.

Philip Gillon

SINCE I CONSIDER it the dirtiest of dirty tricks for an author to kill off a favourite detective, let me say straight off that that is what Agatha Christie does to Hercule Poirot in her latest book, called, for obvious reasons, "Curtain." This is not the only breach of the rules of which she is guilty: she also ages him and Hastings almost beyond repair.

Poirot, racked by arthritis and with his heart due to quit business at any moment, nevertheless claims that the little grey cells are functioning as well as ever. Perhaps because of my distaste for heroes who grow old and die, I do not agree with him; the book leaves much to be desired. At no stage is it clear why Poirot does not confide his suspicions to Hastings: the argument that Hastings' all too expressive frank and manly countenance will give him away to the murderer, who will promptly dispose of him, is all eyewash, since Poirot provides him with abundant clues, rather as in a treasure hunt. And, *eh bien,* Poirot then tells the murderer all. This is indeed an unfortunate affair at Styles, and the quicker Miss Christie — may she live to be 120 — reverts to Poirot in his prime, the better pleased will her admirers be.

John D. Macdonald is a writer of thrillers which are rightly considered to be far more than mere entertainments, they are genuine novels of character, and his pale, disillusioned but nevertheless romantic hero, Travis McGee, is not above spouting reams of Schopenhaurean philosophy in the rest periods between bumping off villains. While one tends to get slightly impatient of McGee's jaundiced view of the human condition, although he is probably right at that, the fascinating twists of Macdonald's plots are every bit as ingenious as anything Agatha Christie ever invented, while the characterization and style are in a far superior league to that in which the lady plays.

Maj Sjöwall and Per Wahlöö, Swedish authors of the thriller "Cop Killer."

His latest novel, "The Dreadful Lemon Sky," is well up to his usual high standard, and McGee moves through the decadent, fetid air of Florida, surrounded by people who match the atmosphere, until he brings the experience to a triumphant conclusion, which of course means more ashes in the mouth for the poor knight, although more money goes into the secret kitty.

John Braine, well-known for a fine novel about a boy from the north fighting to get room at the top, has tried his hand at a new venture, writing a thriller. "The Pious Agent" is about Xavier Flynn, a James Bond type with a difference — he is a devout Roman Catholic. My own knowledge of Roman Catholicism is slight, but it seems to me that it is a very accommodating religion if we are to judge by Mr. Flynn: no sins are forbidden him, provided he goes afterwards to confession and plays with his sister's children. But he certainly covers a lot of territory, and he is certainly remarkably athletic, both in bed and out of it. The plot is complex and good: Bond addicts will like this one.

Boysie Oakes is a similar type of athlete — the novelty about him is that he is a terrible coward pitchforked into heroism. The dirty trick of killing off long-established characters is played by John Gardner in this book as well: Colonel Mostyn, Boysie's boss and foe, gets his. The denouement takes place in a complicated terrain I could not visualise and in a manner which I could not comprehend, but I nevertheless always enjoy Boysie's efforts to avoid getting hurt in action, so this too is recommended.

"Cop Killer" is by that excellent Swedish team, Maj Sjöwall and Per Wahlöö, who depict Sweden as a territory even more repellent and decadent than Macdonald's Florida. Through the vile condition of man, Martin Beck and Lennart Kohlberg plod doggedly on to check evil for an instant or two. Beck has been compared to Maigret, but I personally far prefer the Swede to the Frenchman, and the plots of these books to Simenon's rather straightforward narratives of dull police work, which I tend to find dull in the telling. Beck's adventures, on the other hand, are cliffhangers.

Jailhouse blues

IN PLACE OF PRISON by Dennis Briggs. Temple Smith, London. 155 pp. £1.90.

Gerald Gromer

"IN PLACE OF PRISON," the fourth in a series of books dealing with the theme "towards a new society," starts with two major premises. The first is that imprisonment as a means of preventing crime is an acknowledged failure. The second is that other methods promise far better results. The book reiterates the traditional arguments against incarceration and puts forward those in favour of the most important alternative — community based corrections.

The prison population continues to increase, but the crime rate rises even faster. Indeed, offenders who are sent to jail are more likely to become recidivists than others who are not. And neither institutions nor internal reforms have radically changed the situation. Abolition is therefore the only answer.

The alternative, Briggs argues, must be based on involvement in the community rather than separation from it. Not surprisingly, therefore, the major American projects based on this premise — probation subsidy in California, court diversion in Manhattan and the dissolution of training schools in Massachusetts — are sympathetically reported. So is the new Community Service Orders scheme in England. But the most elaborate praise is reserved for the New Careers movement — a scheme in which Briggs himself has been intimately involved for many years.

New Careers in general and the employment of offenders or ex-offenders in particular is based on a reversal of roles between the helper and the helped. Social welfare agencies and correctional programmes are beginning to utilize the talents of their hitherto clients. In fact, these para-professionals are now thought to be more successful at preventing crime and delinquency than more highly trained personnel. And the new career also helps them in their own struggle to escape the world of crime.

BRIGGS' account of the movement is satisfactory. So too is his suggestion of a similar scheme in the field of education — the introduction of new careerists as assistant teachers to cope with the increasing violence in comprehensive schools. Unfortunately, the book suffers from repetition and a lack of order. Points are often belaboured and do not always follow logically. Consequently, some arguments are weakened and others lost sight of.

"In Place of Prison" does, however, succeed in gathering together information about the major experiments and brings to light many less publicized projects in the field of community based corrections. And it is written in a style suitable for the educated layman. The book may therefore achieve its major aim — to help in the struggle for penal reform and in furthering progress "towards a new society."

A family album

Jacket drawing by Maurice Sendak for "Beyond the Bedroom Wall."

BEYOND THE BEDROOM WALL, by Larry Woiwode. Farrar, Straus, Giroux, New York, 619 pp., $12.50.

Evelyn Strouse

LARRY WOIWODE, a young writer who has inspired considerable interest in the U.S.A., is a Catholic from the Middle West. Catholicism is in fact a character in his book. It beckons and finally entices Alpha Neumiller, who is the book's most sympathetic and fully-realized figure; it sets the moral tone for the household of the grandparents; and it directs the romantic attachments of the sons. But, although Catholicism is a pervasive entity and is even personified by a lovable old priest, its virtues remain locked in the breast of the believer. It is simply there, like the weather, and if you want to see what it's like, okay; but the author hasn't provided any proselyting reasons for doing so.

This is, in other words, a Catholic novel in about the same degree that "Herzog," for instance, is a Jewish novel. Unlike Saul Bellow, however, young Mr. Woiwode is a discursive writer, whose volume runs to some 619 pages of vignettes, diaries, dream sequences, and memoirs of the Neumiller family. Although it is roughly chronological, we are frequently transported backward in time so that one or other of the characters can relive a pivotal event. Since at such times we are often absorbed in another situation and especially since we have to make an intellectual effort to discover who is reminiscing, the device isn't always a happy one. It diminishes urgency and involvement.

THERE seems to be a failure of identification, not so much of reader with protagonist as of the author with the people he has made. He is profoundly interested in many of them, but his only unequivocal character is Alpha Neumiller, the mother, whose warmth and fulness increasingly endear her to her family and her audience, but who, on page 300, unaccountably dies. One riffles impatiently through the pages of peripheral events that interrupt the chronicle of Alpha herself, wanting to return to her, learn the lesson of her love for her husband, profit by her sensibilities — and when one finds her again, pregnant with her fifth child, she is suddenly and irrevocably taken away.

IT SEEMS TO ME Mr. Woiwode has made an unrectifiable error. His great moment, his denouement, has come before the book is half over, and he can never rekindle the interest, the excitement, the dedication, even the pain, that has informed the book's beginning. Partly this is because the character of the mother is so ineluctably pleasing to Larry Woiwode. Partly it is because the other central characters, Alpha's sons and her husband, Martin, seem to be aspects of the author himself and display characteristics with which he is not wholly at ease. Finally, it is because the sisters and the wives, the grandmothers and the aunts, often fail, as do pictures in an album, to capture the imagination of an outsider. But if you are going to write a book that you yourself advertise as a family album, you must include all the pictures pasted inside. That is to say, a good dozen of the characters never develop more than a snapshot personality.

ALTHOUGH its locale is generally North Dakota, it moves to New York City, Chicago, the far West; each of these settings is self-contained, independent of the general framework. The outcome is not only a transformation in prose style, but in flavour, in outward mannerisms and underlying attitudes. The penetrating cold of northwestern winters, the endless flatness of the plains, the isolation and often the monotony of small-town existence tell upon the personalities described here; we come to know and accept them on straightbacked, hard-working terms.

But Mr. Woiwode knows how to bring tears and, which is harder, laughter, and he knows how to handle a good half-dozen of the characters, as well as many of the incidents, with wit and compassion and love. Much of his prose is elegant; some is radiant. I think that his book will give a great many people a great deal of pleasure and that his talent will receive its due.

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From Russia, with gusto

Gil Goldfine

THIN threads of cross hairs zero in at ground centre on FELIX ZBARSKY's large abstract oil paintings. The presence of these optical aids hint at the basic reality of the content and eradicate all doubts that the canvases might be purely non-objective. Artificially symbolic, Zbarsky's telescopic sighting brings into focus portions of urban landscapes that he has drastically altered and recycled. Little of the actual cityscape remains, for the artist has reduced the magnitude of the metropolis to loud yet ordered compositions of flat rectangles, triangles and circular shapes, imagining them as parts of physical things (roads, buildings, signs) or as poetic extensions of the city's flavour (movement, tempo tension and climate).

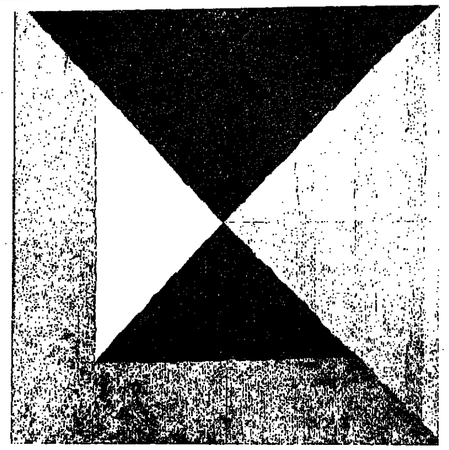
Zbarsky, a recent arrival from Russia, designs his canvases with no central image; nor does any particular colour or shape fight for spacial supremacy — weights and balances are calculated. He resorts to a pattern of black, grey and white areas surrounded by three or four unobtrusive colours that fit edge to edge on the surface of the picture plane. Although Zbarsky is not an advanced colourist, the chromatic coupling to geometric planes often present visual statements of "total" impact. However, in his desire to be all gusto, Zbarsky sometimes loses hold on the design and character of shape, the tone and density of colours. The overall relevency of "composition" is thus diminished.

Some spacial difficulties also arise in pictures where Zbarsky develops angular designs. In such instances curious perspective views create optical illusions that change shape into volume and begin to erode his primary objective of emblematic flatness. It is not only a linear problem: entire planes begin to rotate and juggle, creating pictorial conflicts and visual annoyance.

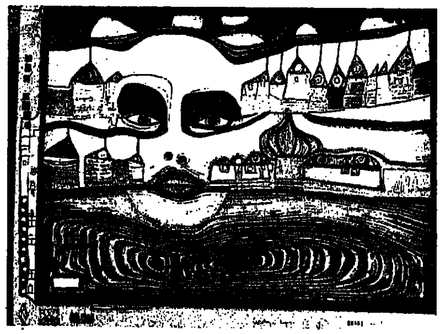
This peculiar optical element is aggravated by Zbarsky's handsome framing device, a broad dimensional aluminum construction angled from the front of the picture to the wall. But canvases that adhere to pure flatness with no angular illusions are projected beautifully into the gallery as relief objects.

The concepts of "city," "metropolis," and "megapolis" have become synonymous with words like impersonal, bureaucratic, and non-spiritual. Zbarsky tries to evade these negatives and unlike the purists or hard-edge colourists, maintains a source of humanism in his pictures. In the same way that Jackson Pollock's handprint and cigarette butt became his "signature" within his violently impersonal action painting, Zbarsky, by keeping to roughly brushed surfaces and jagged edges, preserves evidence of human behaviour. This adds vibration and life to mechanically tuned compositions. Occasional scratches and scrapes place pictures in a realm of natural instinct, inventive tactility and evoke the possibility of failure or deceit — all human characteristics.

Zbarsky was born in Moscow in 1931, and also worked in the Soviet Union as a stage and costume designer and book illustrator. Since immigrating to Israel in 1973 he has devoted himself full time to painting. It is a curious fact that Zbarsky has arrived at painterly ideas that are echoes of statements made by artists whose work he has never seen and only vaguely heard of. Painting no.16, a tension-filled panel of two inverted black triangles surrounded by cool grey and blue stripes and bold ochre bands, struck me immediately as a geometric interpretation of Robert Motherwell's historic "Elogy to the Spanish Republic" series. In other cases inklings of Klee, Newman and Ad Reinhardt become apparent. One could easily solve the puzzle by attaching Zbarsky to the Russian tradition and influence of Malevich, Kandinsky or Gabo and Pevsner, but with difficulty; for unlike in the metaphysical and philosophical sources of Suprematism and Constructivism Zbarsky draws his inspiration from life and environment. (Delson Richter Gallery, 24 Simtat Arieh, Old Jaffa).



Felix Zbarsky: oil painting (Delson Richter, Old Jaffa).



Hundertwasser: serigraph (Safrai Gallery, Tel Aviv).

Exotic Austrian

HUNDERTWASSER, the exotic Austrian expressionist, shows his "Regentag Portfolio-Good Morning City-Bleeding Town," a series of radiantly coloured silkscreens printed in 16 to 29 colours with metal imprints and phosphorescent tints. Hundertwasser's compositions are chromatic explosions sometimes bordering on pompous decoration. The images, symbolic markings, emblems and seals are subservient to gaudy inks, garish combinations and blots of "ultra" pigment. The horizontal storyboards, fragmented into intricate areas of flat shapes, paraphrase oriental space with Gothic content with stained glass scintillation also thrown in. Taken one by one, Hundertwasser's prints are fascinating and demand exploration. But a whole roomful makes one feel a bit queazy, unable to digest the total effect or clearly see the forest through the "luminous" trees. (Safrai Gallery, 23 Gordon, Tel Aviv, Till Dec. 1).

Beautiful etchings

STAN WASHBURN creates beautiful etchings. By adopting Goya, Bosch, Durer and Blake as his ancestral influences, Washburn presents images of landscapes and creatures that are, at the same time, familiar and unreal, fact and fiction. His ability to draw life, render textures and wield the etcher's needle with deftness and proficiency in the classical manner makes his work a refreshing and inspiring addition to the local art scene.

It is more than technique, however, that makes Washburn's prints enjoyable and intriguing. Content that at first view appears to be illustrative flora and fauna, is really saturated with ecclesiastical overtones. The illustrative plates are charged with allegory, parable, and fable, all containing hints of dogma and personal mythology tinged with parody, satire and serious humour.

From his simple singular subjects ("Cow," "Horse," or "Bird") to the more intricate compositions ("Which Occured in My Garden," "The Dotage of St. George") Washburn never loses the fragile truth of line nor the descriptive power of overall composition. Dark and light forms, contours and a spot of aquatint all pull together to form an excellent art experience. Washburn was born in New York (1948), studied in California and works in the Boston area. (Safrai Gallery, 25 Gordon, Tel Aviv, Till Dec. 1).

Vibes of life

RUDY SCHWARTZMAN'S abstractions try to illuminate the subconscious vibes of life — its nerve ends and cosmic forces. He also seems to have included in his art a bit of the scientific, compiling a scene of computerised telepathy that reduces reality into parts and by so doing extracts and separates the motions and propulsions from the physical form. Using commercial super-luc oils on plywood, Schwartzman plays with a lighty tinted psychotic line, broken and counterpointed on dark fields in frenzied positions. Unhinged and volatile, his compositions are also fantastical, possessing no horizon, no closed space and no logical rhythm; just endless vistas of dark velvety colour. Our vision enters the picture plane at any interval, is shoved, pushed, pulled and burped out again with no apparent reason. The abstracted images, which at times begin to coagulate into subjects, are like ruptured video scans and photographic solarizations that highlight the substructure of matter without defining its true objectivity. (New Gallery, 32 Reines. Tel Aviv) Till Nov. 28.

Stan Washburn: etching (Safrai Gallery, Tel Aviv).

Felice Pazner Malkin: Pen drawing (Arts Gallery, Jerusalem).

Round the galleries

JERUSALEM

FELICE PAZNER MALKIN is showing drawings, most of them in line of female nudes, together with a few coloured portraits, at the Arts Gallery, Jerusalem, till December 4. It is her pleasantest show to date, but also one that makes as little demand on the viewer as it has on the artist. No problems have been set and none solved, but the penned nudes are well composed and reduced, *a la* Matisse, to a few confident contour lines. Weakest features are fingers and occasionally eyes; and in the portraits, heads that are too big for the body. The latter hover between the attractive and the merely pretty, depending partly on which colour-paper has been chosen as a ground. A freely brushed head in the foyer is extremely well brought off and all the better for being rendered monochrome on white.

MEIR RONNEN

* * *

HAIFA

HELEN MARKSON, etchings, and MARA BEN-DOV paintings and leather masks are exhibiting at the Yaal (Fileman Hospital) bazaar. Markson's coloured prints of dilapidated Victorian buildings and streets in provincial England (and London too) are well known but the affection with which they are depicted, aided by primitive moiffs, continues to maintain their attractiveness. Mara Ben-Dov presented a selection of drawings (a sense of volume), oils and gouaches. A couple of paintings contain faces Ensor style, tied up with the features of her masks recessed into reddish hides, the outer edges of which formed a frame. Since the subjects are produced, to a large extent, by folds in the polished leather, the effect, given proper lighting, is akin to 2-D impressionist sculpture. (Moadon 120).

SHMUEL HILSBERG shows head and shoulder figures in mixed technique, with preference to two male portraits, 71 in two shades of green; and the tense 41. They also include good female studies, e.g. the small head countered by a voluminous black cloak (67) and the Egyptian-like head with downcast eyes, a favourite attitude in his work. At times the fixed poses tend to resemble automata, and clearly so in the hinged forearms and legs of 50 and, even without hinges, a similar impression for "Nude" in red (53). This artist has potential but, in his search for subjects, should leave Picasso severely alone. (Knispel's, 9 Rahel St.)

LEW GROAG shows watercolours, with the seashore theme very competently done, e.g. the curve of the beach (5), the expressiveness of a few swathes of brown, green and blue colour (4) and, above all, 80 with its two bathers and brown mass of hill, on the left, anchoring the composition and giving it dignity. Strangely, Groag does not make good use of trees which, when introduced, have a cheapening effect. Exception is the leafy street scene (28) mostly on account of the vivid coloration — Groag's colours are always happy — and therefore this particular item should be classed with the urban or village scape of 22. (Rothschild Gallery). Till December 3.

MIRIAM GOLAN shows oils, gouaches and drawings on various subjects generally handled in a straightforward realism. Her forte lies in a linearity of which the most complex example is oil 28 in blue, green and yellow areas on parallel diagonal axes and against a triangulated background. Satisfactory work, in other media, amounts to a clean drawing style, e.g. landscape 89 in wash; and a still life gouache (27) of an Oriental ewer. A mixed technique based on highly diluted oils produces imaginative miniatures in green and dull red (86-88). (Cafe Romema). Till December 15.

E. HARRIS

DANCE / Dora Sowden

An optic artist

WHENEVER dance in Israel is discussed, the name of Gertrud Kraus inevitably crops up. Not that she is one of the earliest pioneers — though she claims to have established the first dance theatre. There were others, several others, who had already done notable work in many aspects of dance before she arrived in 1935. Yet in her 40 years of dance in this country she has made a special mark, and has established a special place for herself. Now, there is even more reason to speak of her individuality, originality, personality. An exhibition of her paintings, drawings and sculptures will be opened in Tel Aviv's Galleria Sarit, next Tuesday.

"Dance remains with me, of course," she said, still a little shy about her new venture into the arts. "For me, dance is another form of the plastic arts and drawing and painting is a new exploration in an art form which I began some years ago almost without thinking."

Gertrud Kraus came to Israel first on a solo dance tour. She was already showing her versatility, having begun her career as a musician. "There were already Russians here," she recalled "and Germans. I was neither Russian nor German in ballet style; I was Austrian. But even so my dance was not Austrian. It was intense, small, Kafka-like." She is herself tiny.

Invited to do a second tour, she "fell in love with the land" and decided to settle. She started a school. She initiated a company. She developed a technique of her own. She ran a dance theatre for four years.

"In a way this was absolute pioneering," she said, thinking back. "I explored my own style." Her company gave performances with the Philharmonic Orchestra for two years. She invited guest choreographers, like Talley Beatty. She helped to make festivals.

Dismissing the suggestion that audiences then did not understand modern dance, Gertrud Kraus said:

"It is difficult for me to describe my own work. It was modern. Sometimes it was abstract, sometimes not, but we had appreciative audiences that cried and laughed. They participated."

She recalled in particular her choreography for Darius Milhaud's *"Saudades do Brasil."* She also remembered with a certain pride her "choreographic opera" set to Handel's oratorio "Samson," with 20 dancers, four singers, a 100-strong chorus and an orchestra. "Choreography was my passion," she said.

About development in dance since then, her opinion was, "Craftsmanship is at a high professional level. For my taste, there is not enough creation, and too much system. I love artistic freedom. A group itself can have a language — like, for instance, Craig's theatre. The tools are here. The dancers are well trained, but dance today in Israel is not fresh enough, not courageous enough. It is better to fail and to have tried than to copy and repeat what others are doing."

AS A TEACHER of composition and choreography at the Rubin Academy Dance Department in Jerusalem, Gertrud Kraus is loved by her students.

Speaking of her emergence as an artist, she confessed that she had always "scribbled." For dance composition and choreography her notebooks are full of dynamic little sketches which indicate what she wishes to impart. She has filled more than 50 such notebooks with suggestions for dance exercise and creation.

"I scribbled when I was nervous and when I sat in coffee houses, without any special aim. The first fruits of the scribbling were a surprise to myself. You could call it in Hebrew-*micre'ism* — a chance happening but with direction, not a passing phase. It became an art form for me. The desire to create brought me to painting as it had done to dance. I let myself grow. Dance is an optic art. So is painting. So is sculpture. There is only difference in talent. The art form you choose is the one nearest to your talent. If you have more than one talent it leads you to more forms of art expression."

Her new venture Gertrud Kraus attributes partly also to "being surrounded all my life by artists." She still lives partly in Ein Hod.

"I did not have formal tuition," she said. "I did not have teachers, except the artists who were discussing and researching around me. I believe I found my ways — in dance, in art — but I am always still on the way."

There will be 35 pieces on view in the Tel Aviv gallery, demonstrating some of Gertrud Kraus's "ways."

FILM / Simson Carlebach

Better not seen

LILIANA CAVANI'S "The Night Porter," which has been banned in its home country, Italy, is generating quite a storm within the movie-going public in Israel, many of whom find themselves shocked by the film's theme and disgusted by its treatment. If film censorship has any legitimacy in democratic Israel at all, I've heard it said, then it is on trash such as this that it ought to be exercised, and not on relatively innocuous fantasies such as "Emmanuelle." (A local ban, imposed by the film board after initial approval, has in turn been lifted by the High Court pending final judicial decision.)

On viewing the picture, I first decided to withhold any comment on it, since I found in it no merit, intrinsic or contigent, technical or creative, and no recommendation either for or against it, other than its obvious bad taste. In such cases one does well to be quiet, in the hope that not too many people will be induced — through curiosity, or otherwise — to waste their money, and that movie producers will thrive on the exploitation of sensationalism will not be rewarded.

The film came to Israel, however, sailing on a wave of generally favourable critical opinion, which was inevitably imitated here to some extent. That, coupled with the more partisan and topical furore over racism, immorality, and obscenity, has helped form long lines of people all clamouring to get into the cinema doors over which hangs the publicity-still poster of a half-naked Jewish girl in a Nazi officer's cap — people who by most accounts want only to be better versed in what all the fuss is about. "We have to show we're open-minded," a would-be speculator said to me, while waiting in the line. "We have to show that here in Israel we're liberal and modern and can accept things even when they're distasteful, even though it may hurt." She concluded that it was in fact her *duty* to see the film.

FOR THE CRITIC, the film is invested with every allurement imaginable — a built-in advertisement, one might say, for serious artistic intentions. The ingenuous controversiality (Nazi *and* Jewish sado-masochism) is undeniable. The topic is doubly-layered historical (World War II and its effect in late '50s Europe), and allows for the critic's digressive indulgence in social humanism. The film is all of one piece: conceived, written, and directed by the same individual — and critics like that.

Furthermore, the director is a *woman* — and we all like to give women a chance, nowadays. Lastly, to those on the real inside, "The Night Porter" was heavily influenced by Bertolucci's "Last Tango in Paris," which was supposed to have heralded a new era in movie-making. (Never mind that Signorita Cavani is no Bertolucci. Here, finally, is the first recognizable offspring; always a heavy favourite.)

Sure enough, nearly every critic paid his tribute to the film for these — or some of these — very reasons. That may well have been the original intention of the producer (a man, by the way); and if it was also his idea to get Dirk Bogarde to play the leading role, then *he* is the genius we should all be hailing.

Capricious as it may seem, this is in fact the only aspect of the picture worth discussing, for it constitutes a new gimmick in production adroitness; one that will surely be taken advantage of again and again. Through his rapport with the public, a critic gains a certain amount of control over a film, and a good producer is one who correctly analyzes the machinations underlying critical successes. "The Night Porter" provides him with as good a paradigm as any he is likely to find.

AT THE TIME when the public alone decided a film's destiny, the film-maker had to be committed to what was generally acceptable as the "right" sort of things. Once the critics got into the picture, however, the film-maker began to lose his bearings. For a critic makes his living by the pen; he would almost sacrifice his soul for a neat turn of phrase; and there is no easier prey for the critic's pen than the committed producer. Being in the "right" is little consolation for the film-maker when he's not only losing money, but being made to look like a fool. So he turned to the tongue-in-cheek method, and has it both ways for awhile. Robert Altman's "M.A.S.H." is the perfect example. No critic would dare take issue with the zany cynicism of "M.A.S.H."; not unless he wanted to be filed away under "Prude."

"The Night Porter" is a real dandy, giving the critic all he's asked for. It's beyond both commitment and agnosticism. While it purports to be a disinterested and impartial "study," it retains through its cheap thrill effects the unique fervour of a party broadcast. In this way it can pander to the baser instincts of the crowd and yet be hurrahed by the professionals for its detached "objectivity."

What it is, of course, is a fabricated nightmare induced by someone who shows as much talent for making a good film as Tiny Tim does for becoming President of the U.S.A. There are indeed a few moments which succeed in making you flinch; but for the most part the film is, at best, merely ludicrous. The dramatic high-point of the film's narrative continuity, when the frightened girl unexpectedly throws herself into the arms of her captor, is negotiated with a clumsy fumbling I haven't witnessed outside of some amateur theatricals, all of which are better forgotten, or better still, not seen in the first place.

TELEVISION / Philip Gillon

We want Kojak

THE CLAIM that Kojak is going off the Israeli air only because Television House has run out of stock must be treated with the deepest suspicion. First of all, on general principles, we suspect everything "they" tell us. Secondly, it is hard to understand why Jordan and other television stations around the globe should be able to lay in ample stocks of Kojak — and, note, Jordan has always run ahead of us in the series — indicates that stocks can easily be obtained. So somebody has slipped, accidentally or on purpose. I suspect that there is some sinister pro-Turk or pro-Trojan or somebody like that who does not approve of our affection and admiration for the Greek warrior who is a combination of all that was best in Achilles, Ulysses, Nestor and Ajax.

Alternatively, I suspect the malign influence of Israel Kargman, trying to get us on the job on time in the mornings, bright-eyed and fresh, able to double our productive norms, instead of heavy-lidded and anxious to snatch forty winks in the middle of the working-day so as to be fresh for another night of our addiction.

In all fairness, I cannot complain that there is any tendency on the part of Television House to surrender meekly to Mr. Kargman's irrational demands. Last Tuesday, for example, by the time we had sung for our country, seen Ramat Gan Hapoel make a mess of the basketball game, and taken a last sad, lingering farewell of Cannon — the portly sleuth is to be replaced by slim Steve of Hawaii, no doubt as a result of pressure from the Weightwatchers — we cannot claim that we had not had enough TV for one evening. The programme was expanded somewhat owing to the interruption in the basketball match due to a power breakdown in Tel Aviv, as a result of which we got a bonus of some songs we have heard before.

ON THE SUBJECT of late night watching, an anonymous adviser has sent me the following cutting from an unnamed paper: "Too much television watching is bad for your sex life, West German psychotherapist Raphael Lence warns. In an interview with a West German health magazine, *Medizin Heute*, he said that people waste their emotions on make-believe heroes and heroines. He recommended that married couples abide by agreements to watch television only three nights a week, to avoid the risk of using up their vital emotions."

I pass on this controversial message without endorsement to any viewer who may have been worrying about an apparent diminution of prowess. And I do not claim to be qualified in the event of Raphel Lence being correct, to make value judgments as to what pleasure should be given up in the interests of living a full, meaningful life. But do we have to specialize? Cannot we, like Renaissance man, find energy for everything?

Reverting to "Kojak," Jordan stopped an episode in mid-sentence for their ridiculous news, and never returned — I hope that this was the first of a two-parter, and that the nuisance will be remedied. Israel also showed a two-parter: I presume we will see the end of it next week, as we bid our hero *lehitraot* in Greek.

"TANDU" BEGAN with Joel Lerner, a member of the Jewish Defence League, so I switched over hurriedly to Jordan. When I judged it safe to switch back to Israel, there was an extremely pleasant and attractive Arab teacher on the screen. His name I can't recall — Ali, or something. Yaron London, who runs the show, has a stern policy of announcing names only once, and then forever keeping them secret. If you dare to switch to the enemy, or go off to make coffee, or to perform some other essential function, you will never know who was the hero of the occasion, unless you catch the name among the flying credits at the end.

A highlight of children's TV, "Born Free," with Diana Muldaur and Gary Collins, is screened on Sundays.

Anyway, Ali — if that was his name — discussed the problems of teaching in an Arab village, the power of the clans among the Arabs even today; the reasons why he does not enter politics — "going into the mud," he called it — the lack of an educational philosophy for the Arabs. He said that his aim in life is to close the gap between Jews and Arabs, and to give the Arabs a feeling that "they have a place on the Jewish street." Then he added that 30 years ago he would have educated his children that they are Arabs and Palestinians, without recognizing Israel, but that now he is realistic and accepts Israel as a fact. But his little son is confused and still asks him, "Are we Arabs, Israelis or fedayeen?"

It was a very sensitive and moving presentation of the problems of a member of a minority in a land where Jews constitute the majority. In the debate that followed the interviews, Joel Lerner had a hard time of justifying the plan for exporting Arabs through financing their departure.

Arabs appearing on Israeli programmes generally remind me of Jews in the Diaspora — they are tortured by doubts, introspective, philosophical, oversensitive. It is yet another irony arranged by somebody up there that we should have the problem of how to handle such a minority.

LOVERS of sport are having a good time, with the live basketball broadcasts now supplementing the usual rather meagre ration. The problem with the basketball is that all our teams perform best off camera: the moment I watch them, they collapse. However interested I am, therefore, I feel it my patriotic duty to switch over to Jordan as the opponents' lead widens and widens. On Tuesday night, I abandoned Ramat Gan Hapoel when they were 17 points behind and had not scored for hours — when I went back, the difference was down to three.

The gymnastics at Wembley was incredible, although the programme was rather prolonged: I wish somebody would explain the scoring system to us, so that we could follow why somebody gets 980, another 945, another 960.

Another thing: since time for tennis and table-tennis is so limited, will editors please excise all shots of the crowd, umpires, linesmen, coaches and presentations of cups, and use every available second to show us the action. If they could allocate hours to the game, they could play about with their cameras. As it is, they must make the object of the exercise, as do the players, to keep their eye on the ball.

RADIO / Marsha Pomerantz

Timing it right

GILBERT O'SULLIVAN is not a misprint. I didn't know that until I heard *Sippura shel hatslaha* ("Success Story") on the Second Programme, Sunday at 9.09 p.m. The series, edited by Benny Dudkevitch and presented by Dan Kanner, is devoted to popular singers who have "made it."

"Making it" in the case of O'Sullivan meant:

1. Changing his name. He was christened Raymond in 1946, one of eight children in an Irish family. He took to plinking on the piano to keep the other seven entertained.

2. Creating an image, i.e., finding a promoter who would discover him. He found Gordon Mills, who had already created Tom Jones and Englebert Humperdinck or their names, or both. Mills packaged his latest product in a kangol cap and "Zalman" pants (baggy and always slipping, Chaplin-style). They were the labels which were to distinguish him in the eyes of the consumer public. It was incidental at the start of the sales campaign that under the visor of the kangol cap was a writing and singing O'Sullivan.

3. Timing it right. When O'Sullivan made his appearance in front of all England (presumably holding up his pants), the popular music scene was dotted with heavy rock groups at one extreme and light, folkish singles at the other. O'Sullivan, according to "Success," walked the middle road, juggling all possible instruments, simple melodies and rhyme.

FOR O'SULLIVAN, a line is the shortest distance between two rhymes. What bridges the space often seems arbitrary:

Claire/ The moment I met you I swear...

And then/ The moment I met you again...

Occasionally the lyrics forgo rhyme (and grammar) to cram in some colloquial wisdom, as in these lines from "The Marriage Machine":

There will be days
We'll be in each other's ways
Down each other's throats
Like you wouldn't believe.

But the random combination of trite phrases sometimes jars the language pleasantly:

He looked to me suspiciously
Like someone I have never seen in my life before.

The work habits O'Sullivan described were not surprising: first he makes a list of titles, and from the list, he writes the songs. That procedure got him into trouble when he decided "A Woman's Place" (is in the home) was a good point of departure, though the saying did not express his opinion. Women's groups in England growled loudly, and no amount of packaging finesse could make the silly record a success.

The broadcast included narration, song recordings, a few Hebrew translations — at least one in rhyme by Naomi Shemer — and excerpts from O'Sullivan's low-key comments on O'Sullivan. The presentation was good, but straightforward treatment of the creation of a star from the outside in and the writing of songs from the title down has inherent limits. I couldn't help wishing the programme listing had been a misprint.

THE FIRST PROGRAMME handles most of the classical offerings — and generously. But there were two good music education programmes this week on other channels — one on the Second Programme and one on Army Radio.

Hakol al hakli ("All about Instruments"), the series edited by Haim Tzur, took up "the king of instruments" — the violin, on Saturday at 9.05 p.m. Hayuta Dvir, whose voice is familiar from news broadcasts, spoke this time as violinist — about some of the difficulties of managing the instrument, the four roles it can play (melody, accompaniment, both of these, and counterpoint), the range of feeling the violin can express, and the techniques employed to coax them forth.

The explanations were clear, the questions and clarifications by Tzur were helpful and the recorded illustrations seemed well chosen. Unfortunately, there was a rock-style advertising break between Bazzini's "Dance of the Elves" and Tchaikovsky's Concerto, to promote rugs, shirts, apartments and peas. But that is a problem which deserves separate attention. Another lesson on the violin follows in a month.

Army Radio gave us "Noam's Hour" on Saturday at 10.05 p.m. Composer-conductor Noam Sheriff talked about "The Flowering of Instrumental Music in Italy" in the 17th century — the good old days when those who composed music crafted instruments as well. Between brief explanations and professional gossip, we heard selections by Vivaldi ("contrary to popular opinion, he did not write the same concerto 400 times"), Gabrieli, Geminiani, and others.

The broadcast was enjoyable, though sometimes irritating. It wasn't clear what audience Sheriff was aiming for. He seemed to assume that everyone would know what he meant when he said that Vivaldi was the Bach of the Italians. But his straight-from-the-hip tone seemed directed to those who would prefer Gilbert O' to Gilbert And.

CALEB'S COLUMN / N. David Gross

Too many words

ZIONISM, Shmaryahu Levin is reported to have once said, is so powerful a force that not all the efforts of the Zionist Organization can hold it back. Well, now the Zionist Organization is reinforced by a couple of dozen cabinet ministers and its own machine is immeasurably more ramified and more firmly entrenched, and Zionism is finding the going more difficult.

By two to one, the assembled nations of the world resolve that Zionism is anathema, and Zion replies with ringing denunciations of the assembled nations of the world and its children are pulled out of school to applaud in the parks. Our national hobby — speech-making, speech-hearing and speech-reading — is wallowed in up to the eyebrows and everybody feels self-righteous and wronged and smug.

A PROPER REACTION, one might say: denunciation of denunciation, words against words, for after all, a UN General Assembly resolution is only words and Ambassador Chaim Herzog destroyed nothing when he tore its text in two.

But the Assembly resolution means far more than it says; its significance is that the Communists and the oil sheikhs persuaded a majority of the UN to say to them, Amen. It was a demonstration of power. They have done it this time with something so monstrous in conception and at the same time so inane in reality, that they will in all likelihood succeed in doing it again with something that could be really hurtful.

WE MUST PREPARE for that, but not by more words.

"Out of Zion, the Tora will go forth" and Tora is a guide to action, ethical conduct, not platitudinous morals. The speeches it publishes are brief and to the point.

Let's begin, then, with silence which, the Midrash says, is a panacea, and "however high a price you place on it, you undervalue it." Our couple of dozen cabinet ministers should spend, say, two days a week in the Trappist monastery at Latrun — *kasher* food parcels can be sent in and they needn't drink wine. This time, "for the sake of Zion," let them hold their peace.

Examination must be made of what each of us can *do*, rather than say. Egged, which indeed, has a Zionist past, should, instead of putting "Zionism is the Way" stickers in its front windows, refrain from paying dividends to its members for one month; the political parties can, really, try and do without immoderate public funding; the head of the Jewish Agency's aliya department can do better than send cables to his officers abroad saying "increase aliya." That much *I* can say. I expect the liberator of Jerusalem to do more than a mere columnist. And all we drivers can refrain from overtaking on narrow roads. We can save lives, and every precious one will be needed in the battle against the next UN resolution.

BIBLICAL BYWAYS / L.I. Rabinowitz

Courtesy or servility

MANY, MANY YEARS ago I heard, in London, a witty comment by the late Menahem Ussishkin on his dealings with the British Mandatory government of Palestine.

"In order to negotiate with England one has to know English. I do not possess that knowledge, but I have learned that it is possible to manage without it. For instance, I send a most urgent request to the authorities; it may be a matter of life and death. I receive a long and detailed reply. It begins, 'Honoured Sir,' and ends 'Believe me to be, Sir, your obedient servant.' I then scan the long letter until I come across one English word which I do understand. It is 'regret.' I don't need to know any more English."

That amusing and sardonic comment came to my mind with regard to the incident with which this week's portion opens. Jacob is on his way back home from the 20 years' exile forced upon him by the murderous intentions of his brother Esau. He assumes that the danger has passed, but to his dismay he receives a report that Esau is coming in his direction with 400 (armed) men. He sends a delegation to his brother and subsequently they meet.

Both in the message and in his conversation with Esau, Jacob rigidly and consistently refers to Esau as his "master" and himself as his "servant."

There is a difference of opinion among the rabbis of the Midrash as to the seemliness of this apparent obsequiousness. Some severely censure Jacob for excessive humility and servility; others regard it as merely conventional usage.

The two views find their expression in a contemporary incident related in this connection by the Midrash. Rabbi Judah Ha-Nasi, whose friendship with the Emperor Antonius Pius has become proverbial, dictated to his secretary, Rabbi Afes, a letter to his royal friend.

"Write: 'From thy servant Judah to my master Antonius.'"

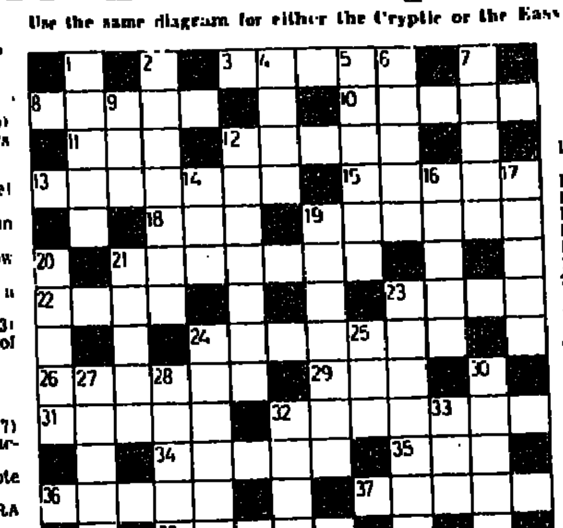
The secretary dared to protest against this excessive servility on the part of his master, but R. Judah answered him:

"Am I better than my ancestor Jacob, who followed the same conventional mode of address in his message to his brother Esau?"

In other words, in the usage to which Ussishkin sarcastically referred, the British authorities were merely following the precedent established by Jacob and followed by R. Judah Ha-Nasi.

TWO-IN-ONE CROSSWORD

Use the same diagram for either the Cryptic or the Easy puzzle.



CRYPTIC PUZZLE

ACROSS

3 Stories not without spice (5)
8 Wander around with trays (5)
10 Film-making snag? (5)
11 Trough of high pressure! (3)
12 Do name Robert as a film star (5)
13 Fight without a single low blow? (5, 2)
15 Interviewed about five at a time (5)
18 Hubert's roulette centre (3)
19 Live with a team of engineers (6)
21 Went back to bed (7)
22 Open some jam? (4)
23 A pet soil-conditioner (4)
24 A match for Old Nick (7)
26 Touching ways of embracing one's love (6)
29 It's bad to sing one note short (3)
31 Such language as any RA might use (5)
32 Player in jug (7)
34 Being a fool, I do it wrongly (5)
35 One and one, nominally (3)
36 Time to duck slowly! (5)
37 Al goes to rest and lighten the burden (5)
38 Small illustration of parts of an insect (5)

DOWN

1 Can it stiffen one's gait? (5)
2 Greeting - heard by the guard (7)
4 Supporter of a public relations man, on the quiet (4)
5 Ran S.E. in an African country (6)
6 Tess and I consolidate positions (5)
7 Took the part of aircraftman Heath (5)
9 Manage to get up a union (3)
12 Of a suspected character (7)
14 Some shuttered shelter (3)
16 Snake intermittently vituperated (5)
17 Inexperienced half-wits, but good swimmers (5)
19 I strive to get back to where I was before (7)
20 Mostly current overture (5)
21 Mousy in a big way? (5)
23 Writers liable to be hard (7)
24 Place of pride (6)
25 A proper outburst (3)
27 Equipped some marines to go to sea (5)
28 A hit I made in the West Indies (5)
30 Like the punishment of a penman (5)
32 Dad's on the way with Alexander (4)
33 He's half cut (3)

EASY PUZZLE

ACROSS

3 Board-game (5)
8 Less in number (5)
10 Stringed instrument (5)
11 Bronze (3)
12 Fastener (5)
13 Lost (7)
15 At no time (5)
18 Employ (3)
19 Calm (6)
21 Takes place (7)
22 Cure (4)
23 University sportsman (4)
24 Sweet dishes (7)
26 Squirm (6)
29 Black substance (3)
31 Subsequently (5)
32 Given calming drugs (7)
34 Civic official (5)
35 Pull (3)
36 Walks lamely (5)
37 Profundity (5)
38 Consider (5)

DOWN

1 Flower (5)
2 Voluptuous (7)
4 Chop (4)
5 Vistas (6)
6 Drain (5)
7 Foreign (5)
9 Pale (3)
12 Royal [illegible] (7)
14 Snake (3)
16 Covers (5)
17 Allude (5)
19 Short drink
20 Baby garment (5)
21 Nun's clothing (5)
23 Scolded (7)
24 Beat (6)
25 Boy (3)
27 Swift (5)
28 Entice (5)
30 Elfs (5)
32 Shortly (4)
33 Spinning toy

Wednesday's Easy solution

ACROSS.—1. Haggis. 7. Ultimate. 8. Hole. 10. Privet. 11. Kimono. 14. Net. 16. Talon. 17. Rots. 19. Caper. 21. Hated. 22 Robot. 23. Tale. 26. Ashen. 28. Cap. 29. Reader. 30. Bolero. 31. Eyed. 32. Sedative. 34. Fetish.

DOWN.—1. Helper. 2. Gloves. 3. Suet. 4. Limited. 5. Carol. 6. Melon. 8. Hint. 9. Let. 12. Mat. 13. Novel. 15. Baton. 18. Obese. 19. Cab. 20. Pet. 21. Honesty. 22. Red. 23. Talent. 24. Aped. 25. Enough. 26. Arose. 27. Handy. 28. Coy. 30. Beef

Wednesday's Cryptic solution

ACROSS.—1. Jumper. 7. Half "ll-me". 8. Sp-R-y. 10. Prop-el. 11. Select. 14. Led. 16. Canes. 17. Rued (rood). 19. Pot-ty. 21. Dates. 22. Ti-red. 23. Wasp. 26. Col-on. 28. Ja-b. 29. Enamel. 30. Col-lie. 31. Anne. 32. Accounts. 33. Hatter.

DOWN.—1. Jasper. 2. Popped. 3. Rhyl(rill). 4. Effects. 5. Given. 8. B-E-ats. 8. Sole. 9. Red. 12. Lay. 13. Cells. 15. Hot-el. 18. Union. 19. Pa-R. 20. (pari)Ted. 21. Dine out. 22. To-M(any). 23. Wal-nut. 24. Able. 25. Peeler. 26. C-Ed-ar. 27. L-arch. 28. Jothin. 30. Cash.

SOLUTIONS TO TODAY'S PUZZLES ON MONDAY

The squeeze

BRIDGE
By George Levinrew

He had to find something since he had overbid. Over-aggressive bidding which normally would be punished may become a challenge to declarer on how to play the hand. It was such a hand that David Suissa enjoyed at the Festival in the "Individuals."

Love All

North
♠ 8 7 5 2
♡ 5 4
♢ A K J 7 6
♣ J 6

West
♠ A Q J 9 6 4
♡ 9
♢ 10 8 4 3
♣ 9 3

East
♠ K 10
♡ J 10 8 7 3
♢ Q 9
♣ 10 7 4 2

Suissa
South (D)
♠ 3
♡ A K Q 6 2
♢ 5 2
♣ A K Q 8 5

The opening bid by South was 1 heart to which West made an overcall of 1 spade. North bid 2 diamonds. Everything so far was within normal limits. South of course bid 3 clubs. Then West really pushed with a pre-emptive 4 spade bid. North must have squirmed, but he became enamoured of his diamond suit and bid 5 diamonds! Did he expect diamond support from his partner? South now had to choose, so with only one spade loser he said 6 clubs, and this ended the auction.

The spade ace was led and continued. Declarer ruffed the second spade and then played out all his clubs. Making the contract seemed to depend on running either the diamond or the heart suit.

A diamond was led to the ace and a heart to the ace leaving this position:

North
♠ 8
♡ 5
♢ K J 7
♣ —

West
♠ J 9
♡ —
♢ 10 8 4
♣ —

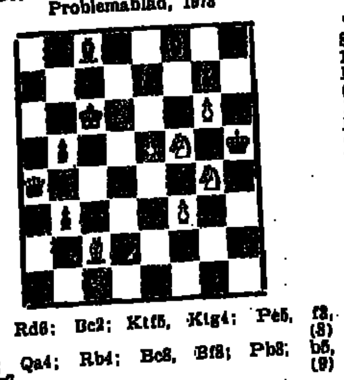
East
immaterial

South
♠ —
♡ K Q 6 2
♢ 5
♣ —

The play by South of the two top hearts put the squeeze on West. He had to save the spade jack because of the eight in dummy. So he discarded a small spade and perforce a diamond. When he discarded the diamond the spade 8 was dumped from dummy. Declarer then made three more diamond tricks and his contract. He had found the squeeze.

CHESS / Eliahu Shahaf

Problem No. 2667
Dr. N. NAGNIBIDA, USSR
Problemablad, 1978



Kc6; Rd6; Bc2; Ktf5, Ktg4; Pe5, f3, g6. (8)
Kh5; Qa4; Rb4; Bc8, Bf8; Pb3, b5, e7, g7. (9)

Helpmate in two (H.2x)
a) Set: b) Rd4 to h4

Problem No. 2668
E.N. SOMOV-NASIMOVICH, USSR
"64", 1936

Kh2; Rc5; Ktf2; Pf3. (4)
Kh7; Rb2; Bd2; Pa7. (4)
White to play and draw

SOLUTIONS. Problem No. 2662 (Tanic). 1.Ktd8? 1.Rd0! Q:f8/Rb8 2.Ktd8/Ktc6x; 1.Ktd8? Rb3!; 1.Ktc5? Q:f8! Problem No. 2664 (Limbach). 1.Kc4 d5+ 2.Kc5 d6+ 3.Kb6. Problem No. 2665 (Maring). Mrs. K. Bershtel, Tel Aviv, and Mr. M. Lubsens, Haifa, claim no solution, viz., 1.Ktd4 R:f2!

USSR CHAMPIONSHIP 1975
Ruy Lopez

E. VASJUKOV J. KLOVAN

1.e4 e5 2.Ktf3 Ktc6 3.Bb5 a6 4.Ba4 Ktf6 5.0—0 Be7 6.Re1 b5 7.Bb3 d6 8.c3 0—0 9.h3 Kta5 10.Bc2 c5 11.d4 Ktc6 12.d5 Kta7 13.Ktbd2 Bd7 14.Ktf1 Ktc8 15.g4 h5 16.g:h B:h3 17.Kte3 Kth5 18.Kth2 g6! 19.Qf3 Qd7 20.Kh1 Kt:h5 21.Ktf5 B:f5 22.e:f Kg7 23.Rg1 Rh8 24.f:g f5! 25.B:f5 Qb7 26.Bc8! Q:d5 27.Q:d5 Kt:d5 28.Bb7 Ktdf4 29.B:a8 R:a8 30.a4 b4 31.c:b c:b 32.B:f4 Kt:f4 33.Rac1 Kte2 34.Rc7 Kt:g1 35.R:e7+ Kf6 36.Rd7 Kth3 37.R:d6+ Kf5 38.f3 Ktf4 39.g7 Rg8 40.Rd7 Kte6 41.Rf7+ Draw.

ALEKHINE MEMORIAL TOURNAMENT
Indian Defence

G. BEHM M. TAL

1.d4 Ktf6 2.c4 e5 3.d5 g6 4.Ktc3 Bg7 5.e4 0—0 6.Bd3 e6 7.h3 e:d 8.e:d Re8+ 9.Be3 Kth5 10.Ktge2 d6 11.g4!? Qh4 12.Kd2 Ktf6 13.Qg1 Ktfd7 14.f4 Qd8 15.g5 b5 16.Kt:b5 B:b2 17.Rb1 Bg7 18.Kt:d6 Qa5+ 19.Kd1 Rd8 20.Bd2! Qa3 21.Qe3 Ktb6 22.Ktb5? Qa4+ 23.Rb3 Kt:c4 24.B:c4 Q:c4 25.Ktc7 Kta6! 26.Kt:a8 Q:d5 27.Re1 Q:a8 28.Kc1 Be6 29.Ra3 Ktb4 30.B:b4 c:b 31.Rd3 Qc8+ 32.Kd1 b3 33.R:d8+ Q:d8+ 34.Qd2 Qc7 35.Ktc1 b2. White resigns.

VRATZ ZONAL TOURNAMENT

International master Moshe Czerniak did quite poorly in the Vratz (Bulgaria) zonal tournament but he produced, nevertheless, some notable games. Here is an instructive endgame which occured in his game with East Germany's Fogt: White (Czerniak) — Kc6; Kta3; Pf2, h4. (4). Black (Fogt) — Kf5; Ktf4; Ph5. (3). Play continued: 42. — Ktg2! 44.Kd5 Kt:h4 45.Ktc2! Ktg2! 46.Ktd4+! Kf4 47.Kte6+ Kf3 48.Kd4! K:f2 49.Kf5 Kg3 50.Ktc5! h4 51.Kte4+. Draw.

Israel champion, Grandmaster Vladimir Liberzon, tied second in the Reykjavik zonal tournament with Yugoslavia's Bruno Parma, and will have to hold a play-off match for the second entry ticket to the interzonal. The winner of the event was Hungary's young grandmaster Zoltan Ribli, who scored 11 points out of 15 games. Liberzon and Parma finished half a point behind the winner.

NEWS BRIEFS

EILAT CHESS FESTIVAL. The Eilat Municipality, the local Workers' Council and the Eilat Cultural and Sports Centre are organizing an American style open tournament at the end of January 1976. The organizers aim at combining chess with recreation and, for a change, give an opportunity to "chess widows" to enjoy their husbands' hobby. The price for a couple, including a return trip, full board at the Moon Valley Hotel and participation in the tournament is IL850, about 50 per cent of the normal price. For full particulars apply to: The Chess Festival, P.O.B. 18, Eilat.

EUROPEAN TEAM CHAMPIONSHIP. The quadruple meet in Athens of group 5, between Israel, Greece, West Germany and Spain, scheduled for November 20-27, was annulled at the last moment owing to unexpected difficulties of the Spanish team (reportedly because of inner political reasons). No date and place have yet been fixed for the twice postponed games.